

THE MUSICAL TIMES

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IN THE CATHEDRAL:—

TUESDAY, at 1.30, "Elijah" (Mendelssohn).
TUESDAY EVENING, at 7.30, New Cantata (Cowen); "Lamentatio Davidi" (Schütz); "Song of Destiny" (Brahms); Symphony in E flat (Mozart).
WEDNESDAY, at 11.30, Symphony, No. 4 (Schumann); "King Saul" (Parry).
THURSDAY, at 11.30, "Brandenburg Symphony" (Bach); "Stabat Mater" (Dvorák); New Concerto (Dr. Harford Lloyd); Mass in C (Beethoven).
THURSDAY EVENING, at 7.30, New Cantata (C. Lee Williams); "Hymn of Praise" (Mendelssohn).
FRIDAY, at 11.30, "Messiah"

IN THE SHIRE HALL:—

CONCERT, WEDNESDAY EVENING, at 8. Orchestral Works: R. F. Ellicott, Ed. German, Wagner; Glee by Bristol Orpheus Society and Miscellaneous items.
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APPLICATION for the formation of NEW CENTRES should be made to the Secretary, who will furnish all necessary information.

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Suggested Programme for Ballad and Opera (IN COSTUME) Concert

(which we found so great a novelty and success last season).

Part I. could consist of BALLADS, SCENAS, DUETS, STRING QUARTETS, TRIOS, VIOLIN SOLOS, &c., same as above, only lasting for about an hour and a quarter.

Part II. OPERA OR OPERETTA (in costume) ACCOMPANIED BY THE SIX INSTRUMENTAL ARTISTS, WHICH WOULD FORM AN ORCHESTRA.

Suggested Programme for Choral Society.

Part I. A small Oratorio Work with Chorus.

Part II. An Operetta in Costume, or the above party can be engaged for a whole work (Oratorio or Opera), or Opera in Costume or Recital.

IMPORTANT NOTICE.—By special arrangement the above Solo Instrumentalists would play in a work given by a Choral Society, or a Society can engage one or all the Instrumentalists, as well as one or all the Singers, for an Oratorio, or Recital of an Opera, thereby saving the travelling expenses of Instrumentalists coming from a distance.

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HIGHER EXAMINATIONS.

At the FORTY-FOURTH HALF-YEARLY HIGHER EXAMINATIONS, held in July, 1895, the following Candidates passed:—

LICENTIATES IN MUSIC.—Alfred Brocklebank, Oliver O. Brooksbank, Mus. B., E. Hurren Harding, Mus. B., J. Crossland Hirst, Albert W. Ketelbey, Robert G. Rothwell, Flora L. Willoughby.

ASSOCIATES IN MUSIC.—Lucy Andrews, Rosie Bennett, Amy L. Briggs, Jessimina H. Brock, Clara L. Daniell, Sarah Dick, Edith Mary Glendinning, Bessie I'Anson, Douglas Ireland, Eleanor S. Johnston, Charles E. Love, Reginald R. G. Mussell, George D. Rawle, William Rigby, Nora Wainwright, John Younger, Jun.

MATRICULATION CERTIFICATES.—HONOURS: Elsie E. Chard, Oliver Thompson, Florence G. Wintle. PASS: Preston E. L. Broad, Caroline L. Brown, S. Alice Fish, Edith M. Glendinning, Jane Harrison, Reginald R. G. Mussell, Walter Siddans.

ASSOCIATE PIANISTS.—Gertrude M. Abram, Gertrude E. Barlow, Jessie M. Hunter, Edith Marsh, Joseph Ormesher, Rose Price.

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CERTIFICATED VOCALISTS.—Janie Bridges, Nina Newton-Spicer.

CERTIFICATED VIOLONCELLIST.—Margaret E. Spottiswoode.

HARMONY CERTIFICATE.—Charles Marshall.

COUNTERPOINT CERTIFICATES.—HONOURS: Nellie Harris, A.T.C.L. PASS: Reginald H. Hellyar, Charles Marshall.

FORM CERTIFICATE.—Nellie Harris, A.T.C.L.

CHOIR TRAINING CERTIFICATE.—Elizabeth H. Lee, A.T.C.L.

Number of Candidates examined, 219; total number of passes, 93.

EXAMINERS.—G. E. Bambridge, L.T.C.L.; Francesco Berger; Henry R. Bird, L.T.C.L.; Victor Buziau; William Creser, Mus.D.; Ernest de Munck; A. E. Drinkwater, M.A.; Charles Edwards; Myles B. Foster, L.T.C.L.; Alfred Gilbert; Arthur J. Greenish, Mus.D.; Prof. James Higgs, Mus.B.; Edward J. Hopkins, Mus.D.; Rev. H. G. Bonavia Hunt, Mus.D.; C. Warwick Jordan, Mus.D.; Haydn Keeton, Mus.B.; Michael Maybrick; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; Prof. Bradbury Turner, Mus.B.; Prof. E. H. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1895.

THE EVOLUTION OF POLYPHONY.

I.

OF late years the term "polyphonic" has been largely used to designate effects that used to be spoken of as "contrapuntal." In Grove's Dictionary "Polyphony" is defined (by the late Mr. Rockstro) as "a term applied, by modern musical historians, to a certain species of unaccompanied vocal music in which each voice has to sing a melody of its own; the various parts being bound together in obedience to the laws of counterpoint into an harmonious whole, wherein it is impossible to decide which voice has the most important task allotted to it, since all are equally necessary to the general effect. It is in this well balanced equality of the several parts that Polyphonia differs from Monodia, in which the melody is given to one part only, while supplementary voices and instruments are simply used to fill up the harmony."

Except that the term these words so well describe is now used for instrumental as well as "unaccompanied vocal" music, Mr. Rockstro's definition may be accepted as quite "up-to-date," and therefore, according to latter-day standards, of quite ideal excellence.

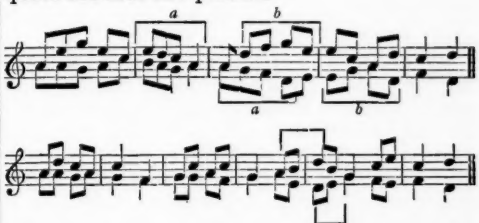
We purpose now to sketch the progress of music properly designated as "polyphonic" from its beginnings to the end of the fourteenth century. The exact epoch of those "beginnings" it is, of course, not easy to fix. The changes now known scientifically as "evolution" take place very gradually, and in their first manifestations are often so slight that contemporary observers fail to notice them at all. Polyphony emerged, quite naturally, from the earliest form of Homophony called *Organum*. In the *Organum* the accompanying parts moved in similar motion with the melody in fourths below or fifths above, or both; and if we may believe Fétis, this kind of "harmony"—atrocious though it be to modern ears—came into vogue with the Romans at about the time when they conquered Greece, and prevailed throughout the Empire during the first thousand years of the Christian Era. Towards the end of this epoch, however—that is to say, in the tenth century—we hear of practices that show a distinct advance towards that independence of parts which constitutes polyphony properly so called. Instead of a continual sequence of

fourths or fifths, such passages as the following make their appearance—



These specimens are taken from the treatises attributed to Hucbald and Guido, which contain the earliest examples of the kind that have hitherto come to light. Hucbald died in 930 and Guido more than a hundred years later, but as recent researches tend to show that the work attributed to Hucbald was not written until the eleventh century, it will be safe to speak of these examples as indicating the practices recognised among the learned just before, and after, the year 1,000. As, however, such practices must have preceded their description, we may be sure that the "first beginnings" of polyphonic music were heard—though not written down—hundreds of years earlier. "The most rudimentary kind of Polyphony," says Dr. Hugo Riemann, "and certainly the first that arose, was the holding of a low note, above which a melody was played." Historical evidence of the early appearance of this kind of polyphony he finds, naturally enough, in the hurdy-gurdy, bagpipe, and other instruments of the Middle Ages having a *bourdon* or "drone" bass. It is easy to trace, in the above musical examples, the influence of the effect in question.

During the half-century immediately following the death of Guido, musicians realised the importance of making the voices proceed by contrary motion. An anonymous treatise of the eleventh century (fourth quarter)—found in the Ambrosian Library at Milan, in 1847, by Messrs. Danjou and Morelot—contains a piece in two parts which exhibits the improvement very clearly. It consists of one of the well-known "Kyrie" melodies still used by the Roman Church, with a counterpoint above, mostly in contrary motion, but containing also several consecutive fourths and fifths. We quote the first two phrases—



using modern notation for the purpose, in order to show the phrasing of the ancient melody

and better to exhibit the thematic structure of the upper voice-part. It will be noticed that the composer of this "discant" has aimed at unity of effect by deriving his melodic figures to a great extent from those of the fundamental theme—the *canto fermo*. Thus his second and third notes are imitations (in the fifth above) of the fourth and fifth notes of the under melody; his sixth, seventh, eighth, and ninth notes (here marked *a*) are an imitation of the group in the lower part which immediately follows, and so on. This little example is worthy of careful study. In spite of harmonic crudities, the added part shows already considerable melodic independence; played or sung alone—with expression and not too strictly "in time"—its grace is undeniable, whilst its thematic affinity with the under melody and the "imitative" effects attempted (and not without success) prove that modern scorn of these early workers in a then absolutely new field is entirely unjustified. They were the real "inventors" of the wonderful modern art of polyphony, perfect command over which was not attained till the middle of the sixteenth century. The little example we have just considered—this little example alone—exemplifies two of the most important artifices employed in polyphonic writing—viz., contrary motion and thematic imitation.

We will now consider part of another composition of about the same epoch—i.e., late eleventh (or perhaps early twelfth) century. The original MS. from which it is taken is in the Paris library, and its translation into modern notation is due to Coussemaker:—



Compared with the Kyrie, this piece shows of course a great advance in freedom, symmetry, and resource. In the course of the composition—which contains thirty-nine bars in all—the voices combine to sing sixths four times, and thirds no less than sixteen times; the tonality is so clearly defined that the eighth bar suggests a modulation into the relative major, and the sixteenth one to the dominant of that; and "passing notes" appear in three places. Coussemaker and Fétis both quote this MS. as of the date we have already given; but Ambros, without giving a reason, refers to it as of the fourteenth century! As in the former case, we recommend that the two melodies should be sung, or played, separately,

before being joined. The principal melody is of course allotted to the under-voice.

We now come to a piece that has only been brought to the notice of musicians within the last few years,* but is of such importance to the history of music in England that it deserves far more attention than has yet been given to it. In a MS. in the Bodleian Library at Oxford there is a Hymn to St. Augustine, the last two lines of which are set to music for two voices. To indicate the notes the alphabetic notation of fifteen letters is used, the letters being arranged in two parallel lines, thus:—

h g f g . h k l n . &c.
h h h g . h g g f .

dots being employed in twelve places to show the divisions between the phrases. The MS. in question (Bodley, 572) is made up of four separate MSS., all believed by experts (among them the librarian of the Bodleian) to have been originally written in Cornwall, most probably in a Benedictine monastery, during the tenth century, but containing, on some of the pages, additions made by Anglo-Saxon hands in the eleventh century. The hymn we are considering is one of these, and the most eminent judges of the age of handwriting consider it to have been inscribed during the last quarter of the century in question—speaking roughly, perhaps twenty years or so after the Norman conquest; that is to say, over 800 years ago. Here is a translation of it. (See next page.)

Musicians are accustomed to adduce "Sumer is icumen in," which dates from about the third decade of the thirteenth century, as a proof of the early proficiency of English musicians in the art of polyphonic writing; but here is a composition which antedates that celebrated piece by about a hundred and fifty years, and which tells the same tale, *but in a far more striking way*. For if both pieces are measured by the standards of their own time, it will be seen that the art shown in the eleventh century composition is far more extraordinary than that exhibited in the famous "Round." But even if this were not so, the existence of the earlier piece would at least serve to show how utterly untrustworthy are the contentions of those who speak of "Sumer is icumen in" as though it were a kind of miracle, exhibiting effects never known before and in no way to be accounted for by the operation of evolutionary forces. It is clear that a nation capable of producing the eleventh century piece would have little difficulty in reaching, in the space of a century and a half, the stage exemplified by "Sumer is icumen in." This fact becomes still more obvious when the social and artistic influences which made themselves felt during that particular epoch are

* See the Rev. Dr. Mee's paper read to the Musical Association, May, 1888.

The version we here present of this piece is, as regards the barring and the value and accentuation of the notes, our own, as, in these respects, of course the alphabetic notation gives no clue, and the MS. contains over twice as many notes as syllables. The actual sounds and the phrases, which we have indicated by commas, are, of course, given exactly as they occur in the MS. Those of our readers to whom our version does not commend itself can easily make others of their own by re-arranging the time values of the notes. We may, however, say that before deciding on the version here given, we had made no less than twenty-two others; and whatever system of time arrangement be adopted, it will be found that the thematic unity of the piece cannot be got rid of. Even if the notes be played quite evenly throughout (stopping, of course, at the places indicated by the commas), the little subject—



will remain prominent all through, either in its complete form, or mutilated, or in inversions of its complete or mutilated forms. We are ourselves of opinion that the melody is that of a popular song to which—just as in the case of “Sumer is icumen in”—Latin words have been adapted. If our version be accepted as the “natural” one, it will be seen that the form of the piece is quite symmetrical. There are two “periods” of eighteen bars each and a Coda of four; and each “period” contains two groups of four bars, two of two, and one of six. These, in the first period, are divided as ten and eight; in the second, as eight and ten. The exceedingly “modern” tonality of the melody will not escape attention:—

Ut tu - o pro - pi - ti - a - - - tus,

in - ter ven - tu . . . do - mi - - nus, . . .

nos . . . pur - ga - - tos . . . a . . . pec - ca - - - tis,

jun - gat cœ - - - li

ci - vi - bus, ci - vi - - - bus.

taken into consideration. This was the era of the Crusades; of the troubadours and minstrels; the period during which organs in our churches, hitherto scarce, became quite common, and the stave and mensural notation gradually came into use; and during which arose the first “school” of composers properly so called—that of Paris.

The musical remains of the twelfth century do not, unfortunately, include a single example of English skill. The foreign compositions show, as regards those for two voices, very

little advance, and are in no case comparable to our last illustration. They, however, include examples of music for three voices, and show therefore that at about this time attempts were being made to produce effects of greater richness and complexity. Among the very earliest preserved are some by Perotin, organist of Notre Dame. His three parts, however, are seldom real—the third voice generally doubles one of the others, or remains silent, in one case for over fifty bars out of eighty—so that practically the pieces are examples of two-part

writing. The following bars, which occur in an "Alleluiah," are the only ones out of over eighty in which three different sounds are heard together:—



Three ways were adopted for the composition of polyphonic music—whether in two, three, or more parts—by the mediæval writers. One (the simplest) was to take two, three, or four already existing melodies—secular or sacred—and force them to go together by such alterations in the time of their notes as were found necessary. These alterations notwithstanding, the resulting harmonic combinations were often such as would revolt the modern ear, and were not always to be justified even by the rules recognised among mediæval musicians. A second method was to take an existing melody and accompany it throughout with another, *composed for the purpose*, and which, while it was often based on figures derived from the first, was made as independent of it as the talent of the composer would allow; and the third way was to select a theme, generally from the music of the Church, and by imitations, direct or inverted, of either the whole theme or parts of it, to construct three or four voice parts that would combine according to the harmonic laws then regarded as governing pleasurable effects. This method, it need hardly be said, is precisely the same as that employed by Palestrina or Bach in the composition of a fugue.

We subjoin specimens of the results achieved by the practice of each method, all three composed during the twelfth century, and all given in Coussemaker's "Histoire de l'Harmonie au Moyen-Age":—



These extracts bring our subject to the close of the twelfth century. Its further progress during the thirteenth and fourteenth centuries must be reserved for a second article.

FROM MY STUDY.

JOHN BRAHAM (Abraham), whose portrait is now added to THE MUSICAL TIMES gallery, belonged to the Eastern race which has given to Western music so many brilliant professors. He was born in London in, or, according to some authorities, about 1774, and, while yet a child, lost both his parents—an event which, it is said, compelled him to pick up a living in the streets by selling pencils. How he became acquainted, in this position, with the singing master, Leoni, does not appear; we know only that the Italian (who was, probably, an Italian Jew) discovered young Abraham, took him under his protection, and taught him singing. The child's aptitude must have been great, for, in 1787, Leoni put him on the Covent Garden stage, where he sang, for his master's "benefit," "The soldier tired" and "Ma chère amie." "Yesterday evening," wrote a journalist of the

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period, "we were surprised by a Master Abraham, a young pupil of Mr. Leoni. He promises fair to attain perfection, possessing every necessary requisite to form a capital singer." It is even said that, at this early age, he was able to execute with correctness most of the *bravuras* that had been sung by Madame Mara. After his capital start, all went well with "Master Abraham" till his treble voice left him. A season of trouble followed, while, to make matters worse, Leoni fled the country, owing to what a biographer gently styles "the

at Bath, in 1794. The Conductor of the Bath Concerts at that time was Rauzzini, a generous as well as discerning man, who took the young Jew as a free inmate of his home for three years, gave him lessons gratuitously, and procured for him remunerative engagements. Braham was in this happy position when (1796) Storace offered him a *début* at Drury Lane. The venture proved a success (poor Storace did not live to see it), and, a year later, Braham was engaged for Italian opera at Covent Garden. Still the rising tenor refused to be content, and nothing



JOHN BRAHAM.

disarrangement of his domestic concerns." Braham, however, was not long without a protector. Another Jew, Abraham Goldsmith (Goldschmidt) took him in hand, and sheltered the lad till increasing attainments justified him in setting up as a professor of the pianoforte. But, with a true instinct, Braham was not satisfied in that position. He had sung as a boy; he would sing as a man, and he took every opportunity, with the characteristic perseverance of his race, to develop his voice and improve its use. This led him to make acquaintance with Ashe, the flautist, under whose auspices he made his first appearance as a tenor

would satisfy him save residence and study in Italy. There also he was successful, but solicitations from London prevailing, he returned in 1801, to enter upon a most brilliant and extended career. Re-appearing in a poor opera, "The Chains of the Heart," which soon failed, Braham conceived the plan of writing the music of his own part in future works, and for some years insisted upon this curious procedure. It is almost enough to state, as regards his success, that, in 1809, the manager of the Theatre Royal, Dublin, paid him two thousand guineas for fifteen performances, and then made a fresh contract for thirty-six nights on the same terms.

Braham's good fortune lasted till 1831, when, as man "never is, but always to be blest," the great tenor joined with the actor, Yates, in buying the Colosseum, Regent's Park, for £40,000. That proved a disastrous speculation, as did the building of St. James's Theatre at a cost of £26,000. His fortune vanished in these foolish ventures, and, not long before his death in 1856, the poor old man, a shadow of his former self, appeared in Exeter Hall, nominally as a singer, really as an object of charity.

"In energy and pathos of style," writes one

various theatres, on the strength of a reputation which seemed immortal, and his proficiency in singing Handel was universally acknowledged when his career as a popular vocalist had reached its termination.

Braham was composer as well as singer, and, as already stated, wrote much of the music he afterwards sang in opera. But his chief distinction as a creative musician lies in the fact that he composed "The Death of Nelson," and performed the rare and difficult feat of giving his country a national song.



MADAME CARADORI-ALLAN.

biographer, "Braham was unrivalled, and his powers in this respect were especially conspicuous in accompanied recitative, which generally expresses strong passion: thus, "Deeper and deeper still," of Handel, was the *chef d'œuvre* of Braham's declamatory and pathetic manner." "His compass," says another writer, "extended to about nineteen notes, and his falsetto, from D to A, was so entirely within his control that it was hardly possible to distinguish where his natural voice began and ended. After his voice had lost its natural power he was successively engaged at

The *prima donna* known as Madame Caradori-Allan was born at Milan in 1800, her father, Baron de Munck, being an ex-officer of the French army. It is said that all the musical instruction Maria Caterina Rosalbina de Munck ever received was given by her mother, simply by way of "accomplishment" and with no thought of professional life. But, with the death of the Baron, the resources of his family failed, and the musical training of the daughter at once came to the rescue. Taking the name of Caradori, which was in her mother's family, the young girl came to London, then, as now, the place in which, if anywhere, money could be made. Her *début* took place in January, 1822, when she played *Cherubino* at three days' notice, that being her first appearance on any stage. The novice seems to have thrown some new life into the character, and, singing well, made an uncommon success. The position of the young artist was at once secure, and she sang in London year by year till 1827, her salary rising meanwhile from £300 to £1,200. She was even more triumphant in the concert-room, being engaged throughout the country at festivals and other special occasions. This was the case above all in 1834, when she returned to England after a somewhat long absence, and took a conspicuous part in the Handel celebration at Westminster Abbey. From 1835 she remained in England as one of the heads of her profession, and, in 1846, took the soprano part at the first performance of "Elijah," not, however, entirely to the fastidious Mendelssohn's satisfaction.

Madame Caradori, who, in 1823, married Mr. Allan, secretary of the King's Theatre, died on October 15, 1865. "Her voice," says Mr. Julian Marshall, in Grove's Dictionary, "though not very powerful was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music, and sang with great delicacy and expression. In a room she was perfect. Her appearance was interesting, her countenance very agreeable, and her manner modest and unassuming; she always pleased, though she never astonished, her audience." A writer, contemporary with herself, observes:

"The principal advantages possessed by Madame Caradori are a voice of great sweetness, flexibility, and justness of intonation; and extensive knowledge of the different branches of her art, and a facility of reading music by which she is enabled at once to sing and accompany, *a prima vista*, any vocal piece which is presented to her. To these may be added an intimate knowledge of four languages, an agreeable person, a graceful deportment, and high moral character."

It is possible to find both instruction and amusement in perusing volumes of old concert programmes—instruction, because they throw a flood of light upon the taste and procedure of the time to which they belong; amusement, because they stimulate the imagination to call up many a picture of quaint simplicity and of the readiness to be pleased with simple things which is to be found now only at ballad concerts, and such like.

I have before me a collection of programmes issued by the Devon and Exeter Harmonic Society between the years 1815 and 1824; these being preceded by what is, apparently, a catalogue of the Society's vocal pieces, over ninety in number. The glee was then in its glory down West, and a large proportion of the works favoured at Exeter belong to that class. Hence, as I turn the leaves, I am continually meeting with the names of Lord Mornington, Shield, Steevens, Webbe, Callcott, and other worthies of a fine old English school. People could then sing and hear the bombastic rant of Ossian Macpherson, as set to music by the composers of the day, and it seems to have been much favoured by the Devonians, although the only "windy heights" they knew were those of Dartmoor. Here I find Steevens's "Some of my heroes are low," Callcott's "Chief of the windy Morven," "Who comes, so dark, from ocean's roar," "In the lonely vale of streams," and so on. But this sympathy with the distant North did not result in neglect of flowers blooming at home. Exeter was undoubtedly proud of its Jackson, and sang from time to time, with fine impartiality, his vocal overture, "Wake at our call, melodious airs," "Go, feeble tyrant," "Love in thine eyes for ever plays," "Time has not thinn'd my flowing hair," "In a vale closed with woodlands," "Take, oh! take those lips away," and many more. This was all very right and proper, as well as natural, and from home sympathy with Jackson may have arisen, in some measure, the preference for English composers to which the catalogue bears witness on every page. But this preference was not exclusive. The Harmonic Society drew upon Handel for "Disdainful of danger," "The flocks shall leave the mountains," "The many rend the skies," &c.; and upon Mozart for the trio, "La mia Dorabella," and for the adapted music of a glee, "The signal I hear that awakens my tear." In the catalogue may also be found

certain pale and shadowy foreign ghosts lingering between the time-stained pages, but altogether invisible in the haunts of men. Who knows now of Pucitta and his "Viva Enrico," yet he was an entity in his day, director of opera in London, and composer of the music to twenty-three lyric dramas. Moreover, he died as recently as 1861, having been born in 1778. His opera, "Le Caccia d'Enrico IV.," was produced in 1809, so that the Devonians had an extract from it pretty early, as music travelled in those days. Again, who knows of Saffery? Not even the editor of Grove's Dictionary, by whom he is not mentioned, either in the body of the work or in the supplement. But they knew him at Exeter eighty years ago. Such is fame!

Turning to the programmes, I find that the Devon and Exeter Harmonic Society gave an annual series of eight concerts, beginning in October and ending in March. To account for this flourishing enterprise in a remote and comparatively small city at such a date, it must be remembered that Exeter, like Chester, York, and Norwich, was then, for its district, what London is now for the entire country—a social capital, to which the "classes" of that day repaired in the winter season, their intention of pleasure being not unmixed, perhaps, with considerations of business in matchmaking. Music there alternated with the ball and the card-party, and it may be that the city had its Master of Ceremonies, distantly emulous of the glory of Beau Nash, sometime King of Bath. The M.C., however, is immaterial. We are sure of the concerts, and reasonably certain of the balls and the card-parties.

It is clear that the Exeter public loved to take their music mixed. The first programme opens with an Overture by Rosetti (who was Rosetti?), then come vocal pieces by Jackson, Webbe, Callcott, and Paesello, the first part ending with "Fixed in His everlasting seat." An overture by our old friend, Vanhall, opens the second part, which includes vocal selections from Smith, Greville, and Jackson, and closes with "Let the bright Seraphim," leading to "Let their celestial concerts." Strangely enough, the "bill" does not mention the name of a single executant, and even refuses that of the conductor. In the character and order of the programme just sketched we see the model afterwards followed. There are, as a rule, two overtures or other instrumental works, among which I find, in the list of 1816, Storace's "Lodoiska," Corelli's Eighth Concerto, a horn Concerto (anonymous), an unnamed Overture by Martini, another by Bishop, and Steibelt's "Storm" Concerto. In 1817 were played the Overture to "Samson," the Overture to "Don Giovanni," a Violin Concerto by Giarnovich, in connection with which appears the executant's name, Mr. Ashwick; a Flute Concerto by Hugo, Overtures by Kreutzer, Pleyel, &c.

These works were often repeated, from which it may be gathered that the public were not impatiently curious. Only in 1818 do I find additions to the repertory, such as a symphony by Pichtl, an overture by Jomelli, and, for the first time, a symphony by Beethoven, as to the identity of which the programme is silent. An overture by Beethoven and one by Mozart figure together in 1819; the first being repeated later in the year. Of the symphony I find nothing more, it being, perhaps, a little too strong for the public; but the master's Overture, "Men of Prometheus," becomes a distinct favourite, as do the Overtures to "Le Nozze di Figaro" and "Die Zauberflöte." Here, assuredly, were marks of progress. The Society began to draw upon Rossini's overtures in 1823, leading off with that to "Tancredi," when, also, the name of a soloist appeared in the programme—by way of exception—and we learn that Henry Field played a Fantasia of Hérold and one, "The Fall of Paris," by Moscheles. Next comes the name of Cherubini ("Anacreon"), and the vocal compositions of Bishop show, by their number and frequent repetition, how popular they had grown. The volume ends with the programme of a Concert given, in 1823, by Signora Rovedino. Presumably, this lady was a daughter of Carlo Rovedino, the operatic bass, who died in 1822. A daughter of this artist married Weichsel, brother of Mrs. Billington. Miss Rovedino engaged for her Concert, Miss Witham (who did not appear), her brother, T. Rovedino, Mr. Rolle, and, for the glees, &c., Messrs. Spark, Cole, and Risdon. Mr. Spark, by the way, is surely none other than the father of Dr. Spark, of Leeds, he being then, as probably were the other gentlemen, a member of the Exeter Cathedral Choir. The programme was of much the same character as those already noticed, and calls for no particular remark.

The glimpses we have just had of musical doings in a provincial town eighty years ago are worth a whole chapter of general statements as an indication of public taste, and it is pleasant to state that we gather from them little save what is creditable. We cannot censure the Devonians for liking the admirable glees of native composers, while, as regards instrumental music, it is easy to mark a steady advance to the border, and beyond, of the region illumined by the works of great masters.

X.

BEETHOVEN AND THE SORDINO.

LOUIS ADAM, Professor at the Paris Conservatoire at the beginning of this century, says in his "Méthode complète de Piano": "Jusqu'à présent on n'a pas encore fixé les signes pour l'emploi des pédales." In this "Méthode" there is a chapter on the use of the

pedals, in which mention is made of the loud pedal, and of the soft, shifting pedal; also of one in small pianofortes, "qui étouffe les sons encore plus qu'il ne le sont naturellement." This pedal, says the author, was commonly called "Jeu de luth" or "Jeu de harpe."

Hans Schmitt, in his famous work, "Das Pedal des Clavieres," speaks of the "Old Pianissimo" or "Flauto" pedal, by means of which a more delicate (*feineres*) *pp* could be obtained than with the shifting soft pedal ("Verschiebung").

And further, Mr. A. J. Hipkins, in his article "Sordini," in Sir G. Grove's Dictionary of Music and Musicians, states that the *pianissimo* pedal, patented by John Broadwood in 1783, was indicated by the Italian word *sordino*. And he gives an example from Thalberg's Op. 41.*

Now in Beethoven's Sonatas, Op. 26, 27, Nos. 1 and 2, and Op. 28, we meet with the expressions *senza sordino* and *con sordino*. Do they mean *with loud pedal* and *without loud pedal*, as is generally believed, or do they refer to the *pianissimo* pedal (the *sordino* mentioned above)?

In most editions of Beethoven's Sonatas we find the "loud pedal" marked where Beethoven had written *senza sordino*, and the removal of that pedal by means of the sign *, where the composer had written *con sordino*. But is it not possible that the other explanation may hold good in some, if not all, of the *very few* cases in which those terms are employed?

The numerous editions of Beethoven's Sonatas scarcely help us; from them we are unable to find out exactly what the composer wrote. And without the very words of the master, it is, to say the least, difficult to discuss the matter with adequate precision. At a certain period Beethoven gave up writing the word *sordino*, and began to use the term Ped., also *una corda*; from Breitkopf and Härtel, and other modern editions, however, it is impossible to know exactly when that change took place. And yet one would like to compare *his* use of the term Ped. with *his* use of the earlier term *senza sordino*, so as to judge whether they might be regarded as synonymous. It is stated, in Steingraber's edition of Beethoven's Sonatas, that the master first employed the term Ped. in his Op. 53.

Then again, Herr E. Mandyczewski, in the preface to his English edition of Beethoven's Sonatas, published by Jos. Eberle and Co., tells us that he has sought after "the pure, unadulterated text of Beethoven's works; after the truth, and nothing but the truth." Now, in the *Coda* of the Variations of Op. 26 he marks *senza sordini*, and underneath, *Ped.* But, from the autograph, we know that Beethoven did *not* write the

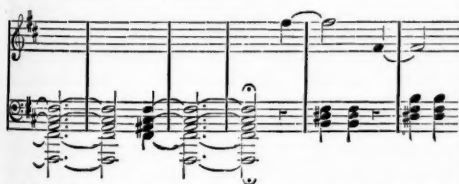
* *Sordino* also occurs in Thalberg's "Grande Fantaisie sur la Sérénade et le Menuet de Don Juan," Op. 42 (Schott Edition, p. 16, bar 1). The passage is *pp*, and has Ped. and * in the first and following bars; but under the *arpeggio* chord in the first bar is written *Sordino*.

latter term (there is no *Ped.* in the whole of the autograph), and, further, that he wrote *senza sordino* or not *senza sordini*; the plural form in Mandyczewski may, however, be a misprint, as in all other places *sordino* is written. Then in the *Trio* of the Funeral March, where Beethoven wrote *senza* or *con sordino*, we find merely *Ped.* for the first, and * where the second is indicated. So that, without a knowledge of the autograph, we should naturally come to the conclusion that Beethoven had not written any words, but that he had occasionally marked *Ped.* and the sign * for its release.

Let us now turn to another edition—viz., the old one of L. Holle, published at Wolfenbüttel. The editor seems most carefully to have marked Beethoven's *senza sordino* and *con sordino* in Op. 26.* But in the *Presto* of Op. 27, No. 2, even accepting his *Ped.* as a substitute for Beethoven's *senza sordino*, he is not always in accordance with the autograph. In bar 99, counting from the double bars, Beethoven wrote *con sordino*, and, two bars later, *senza sordino*; yet the Wolfenbüttel editor in neither place marks *Ped.*! Here is the beginning of the bar in question—



Now let us turn to Op. 28. In the first movement, just before the recapitulation section, we find the passage—



marked in the Holle edition, also in Addison and Hodson's edition (issued under Benedict's supervision), *senza sordino* in bar 1, and *con sordino* under the notes after the pause bar. But Holle, in other passages of that same movement, has *Ped.* He marks it, indeed, at the beginning of the long pedal passage of which the first four bars of the above quotation form the close. Did Beethoven actually write *senza sordino* and *Ped.* in the same movement? If so, surely the one is not an equivalent for the other. But our point for the moment is the confusion of the editions. Mandyczewski merely marks *Ped.* at first bar of above quotation, and the sign for its release at the pause.

At the end of the Variations we find *senza sordini*; but this, as in Mandyczewski's edition, may be a misprint.

Once more, the Breitkopf and Härtel edition says that the first movement (*Adagio*) of the Sonata in C sharp minor is to be played *senza sordini*. The first thirteen bars, and consequently the important heading, of the opening movement are, unfortunately, missing from the autograph; but from the repeated use of the term *sordino* in the *Presto*, it seems all but certain that Beethoven wrote *senza sordino* at the commencement. (Holle and Mandyczewski, by the way, write it thus.)

These examples will, it is hoped, show how difficult, nay hopeless, it is to discuss the *sordino* question with only the printed editions by way of guides. But, thanks to Dr. Erich Priege, we have a *fac-simile* of the whole of Op. 26, and through his kindness we are able to refer also to the autograph of Op. 27, No. 2. And even if, with these helps, the *sordino* problem remain unsolved, this discussion may possibly lead to a more faithful reproduction, so far as is possible, of the text of Beethoven's Sonatas.

What proof, it may be asked, is there, that by *senza sordino*, as marked by Beethoven in the Sonatas, Op. 26, Op. 27, Nos. 1 and 2, and Op. 28, the composer meant loud pedal; and by *con sordino*, the reverse? The autographs of all the master's Sonatas up to Op. 26 are, unfortunately, missing, so that we cannot see what was his practice up to the first of those just named. In the Breitkopf and Härtel edition of the first two Pianoforte Concertos in C (Op. 15) and B flat (Op. 19) we find *Ped.* marked, also the star sign for its release; yet surely at the time when these were written Beethoven had not adopted the term *Ped.* In the Second Concerto (Op. 19, full score, p. 35) we find *Ped.* marked under a *p* passage, with *pp* strings, and the sign for its release eleven bars later. Meanwhile, however, the harmony has changed from tonic to dominant. There is here surely some error, or the composer wrote *senza sordino*, meaning literally, without the *pianissimo* pedal.

Now, on the other hand, is there anything in the pianoforte music of Beethoven's time in favour of reading his *sordino* as soft or *pianissimo* pedal? So far as we are aware, there are no pedal indications in Haydn's pianoforte works, or in those of Dussek. Something, however, may be learned from Schubert. In his song "Sei mir gegrüsst" (Op. 20, No. 1) the opening symphony is marked "*pp* mit erhobener Dämpfung" (with raised dampers), which, of course, means with loud pedal.

The opening symphony of his "Suleika" (Op. 14, No. 1) is marked "mit Verschiebung," a clear indication of the soft, or shifting pedal; and the same term is to be found in the *Trio* of the *Scherzo* of the Sonata in A minor (Op. 42).

In the song "Morgenlied" (Op. 4), however, Schubert writes in the opening bars "durchaus mit dem Pianissimo" (throughout with the *pianissimo*). This indication of the soft but not shifting pedal is of great interest; and it is

the only one, within our knowledge, in piano-forte music.

But there is something of even greater interest and, for the matter under discussion, greater importance in the *Andante* of Schubert's Sonata in A minor (Op. 143). It opens thus:—



and every time a bar similar to the last one in above quotation occurs, the word *sordini* is written over it. Surely this must refer to the soft, *sordino* pedal. Beethoven, it is true, always wrote the word in the singular; but in Beethoven and Schubert's time there was, as Adam informs us, in the sentence quoted from his "Méthode," nothing settled as to the signs for the use of the pedals.

But once more, is there any internal evidence in the Sonatas, Op. 26 and 27, Nos. 1 and 2, and Op. 28, which would lead us to explain *senza sordino* as meaning without the *pianissimo* pedal, and *con sordino* as the reverse? We think there is.

First of all, the rare employment of either term deserves note. In the first and last movements of Op. 26, *senza sordino* is marked just in the closing bars. If *loud pedal* were meant it is curious that the term is used only in these places; there are other passages, especially in the first movement, where it seems necessary. And it should be noticed that in every case, one excepted, *senza sordino* is marked to a soft passage. Yet, if that term mean loud pedal, it is strange that it is never marked against a *forte* passage; in many bars (in the Funeral March, for instance) that pedal seems indispensable. The one exception is in the *Finale* of the C sharp minor; it occurs in the *ff* bars 36-35 (counting from the end); and, curiously, it is preceded by a similar passage, marked *con sordino*. And then, in certain places, the explanation of the term *senza sordino* as meaning *without soft pedal*, and *con sordino* as the reverse, seems specially suitable. Would not the *ff* chords in the *Trio* of the Funeral March of Op. 26—



with soft pedal down (*con sordino*), give just the effect of muffled drums?

And is it irrational to suppose that the *con sordino* under the two quavers—



in the second and similar bars of the *Finale* of Op. 27, No. 2, was also a special effect intended by the composer? Beethoven evidently liked the effect of loud chords with soft pedal. Here is one instance: the *crescendo* just before the inversion section of the Fugue in Op. 110. The whole passage is marked *una corda*. Bülow, in his edition of that Sonata, has a footnote reminding the player that he must bring the tone up to *ff*, yet keep down the soft (shifting) pedal.

But the name of Bülow reminds us of his edition of the C sharp minor Sonata (Op. 27, No. 2). He marks the first movement to be played *con sordini*, discarding Beethoven's direction *senza sordini* (probably taking the Breitkopf and Härtel edition as guide, he thought the composer had written the word thus). What led him thus to reverse what he regarded as the master's order? Why, he seems instinctively to have felt that the loud pedal was, at any rate, quite out of place in many passages. So that if we are right in our contention that the master meant, *do not use the pianissimo pedal (senza sordino)*, Bülow, in marking some bars *una corda*, was, at any rate, nearer to the master's meaning than if he had followed the usual meaning attributed to *senza sordini*.

Dr. Louis Köhler, in his "Der Clavier-Pedalzug," gives *senza sordino* as meaning loud pedal, and tells us that, as the original title of Op. 27, No. 2, described the work as "per il Clavicembalo o Pianoforte," Beethoven used terms *senza sordino* and *con sordino*, which would apply to the clavicembalo without pedal, or to the pianoforte with pedal. But Op. 28 is marked merely for pianoforte, and yet the terms *senza sordino* and *con sordino* occur in the first movement; and, if Mandyczewski may be accepted as a guide, also *Ped.* This argues in favour of an interpretation of *sordino* as the special *pianissimo* or *sordino* pedal.

TRIBUTES, OLD AND NEW.

APART from the regular remuneration bestowed on public performers by their employers, the presentation of "tributes" from their admirers has always been one of the recognised privileges of the stage and, to a minor extent, of the concert-room. The institution is as old as the hills. Originally, no doubt, these tributes were drawn exclusively from the vegetable world. Wreaths and chaplets were at first the only prizes at the great games of ancient Greece—obvious imitations, as a patriotic Cambrian has declared, of the Welsh Eisteddfodau. A famous Greek orator

has left it on record that his rival, who began life as an actor, had enough vegetables thrown at him to set up a greengrocer's shop. And if the Greeks threw carrots and turnips to signify their disapprobation, it is at least open to us to surmise that they presented choice flowers in evidence of their enthusiasm. And in despite of protests, more or less sincere, the "floral tribute" system has lasted down to our own day, varied on occasion by more solid and tangible proofs of appreciation. Perhaps the *locus classicus* in this context is the amazing account given by the late M. Castil Blaze of the benefit of the famous Mdle. Sallé in London in 1734. "History tells us," writes this veracious chronicler, "that at the representation given for her benefit people fought at the doors of the theatre; that an infinity of amateurs were obliged to conquer at the point of the sword, or at least with their fists, the places which had been sold to them by auction, and at exorbitant prices. As Mdle. Sallé made her last curtsey and smiled upon the pit with the most charming grace, furious applause burst forth from all parts and seemed to shake the theatre to its foundation. While the whirlwind howled, while the thunder roared, a hailstorm of purses, full of gold, fell upon the stage, and a shower of bon-bons followed in the same direction. These bon-bons, manufactured at London, were of a singular kind; guineas—not like the doubloons, the *louis d'or* in paste, that are exhibited in the shop windows of our confectioners, but good genuine guineas in metal of Peru, well and solidly bound together—formed the sweetmeat; the *papillote* was a bank-note. . . . Mdle. Sallé put the proofs of gratitude offered by her host of admirers into her pockets, or rather, into bags. The light and playful troop of little Loves who hovered around the new dancer, picked up the precious sugar-plums as they fell, and light dancing satyrs carried away in cadence the improvised treasures. This performance brought Mdle. Sallé more than two hundred thousand francs." The only drawback about this circumstantial account is that there is no contemporary report in existence which corroborates it in regard to the tribute of bon-bons and bank-notes. Still, in view of what has happened in more enlightened times, there is nothing intrinsically improbable in this substitution of mineral for vegetable missiles. Earlier in the century, in the course of the historic rivalry between Margarita de l'Epine and Mrs. Tofts, a servant of the latter was taken into custody for throwing an orange at the foreign *prima donna*. This form of tribute has, we hope, almost entirely died out, but only a few months have elapsed since a dead rabbit was thrown at an opera singer in Paris by the occupant of one of the boxes.

In our own age Patti, amongst *prime donne*, and Liszt, among male performers, have been probably subjected to the most extravagant

manifestations of enthusiasm. But some of the younger artists have also had to pay the penalty of their popularity. Thus, the presentation to Madame Melba at a recent Nikisch Concert of an offering consisting of a floral lyre standing some six feet high, with a bird-cage containing a bird attached to it, not only "surprises by himself," as Count Smorltork would have said, but is full of interesting suggestions. Madame Melba had just sung Handel's "Sweet bird," so that it is quite permissible to entertain the opinion that the nature of the gift was determined by the title of the song. If this practice should come to be erected into a precedent, we may expect to see some curious scenes enacted on the concert platform or the operatic stage. Thus, after singing "Comin' thro' the rye," the artist should obviously be presented with at least a "pocketful" of that romantic cereal. If again she "shoots an arrow into the air," she should at least be presented with a bow—with two strings or otherwise. Or if she should dream of "marble halls," nothing less than the title-deeds of a desirable mansion standing in its own grounds could with decency be offered for her acceptance. Singers of the "Lost Chord," on the other hand, could hardly complain if the phonetic ambiguity of the title should lead to the presentation of a length of twisted hemp or cocoanut fibre. But perhaps, after all, we are on the wrong tack, and the "sweet bird" was intended to indicate the singer, not the song. In that case there would be adequate grounds for handing a lamb over the footlights to one of the tenors recently performing at Covent Garden, while nothing short of a bull would do justice to the stentorian vigour of Signor Tamagno. In this context we may be pardoned for recalling the fact that, of all public performers, Artemus Ward (according to his own account) still holds the record for eccentric tributes to his genius. For when he lectured for the first time at Salt Lake City, he tells us that the takings included a live pig, two hams, a wolf skin, and a second-hand German-silver coffin-plate.

WAGNER'S "KAISERMARSCH."

EXCEPTION has been taken in certain quarters, unjustifiably, as we think, to Herr Nikisch's reading of the "Kaisermarsch," on account of the freedom of *tempo* which he employed. This consisted in the main of a slowing down of the pace in the passage, marked *sehr gehalten*, leading to the second subject, and on each recurrence of Luther's chorale, "Ein' feste Burg," and, as a natural consequence of this, included a contrasting quickening of the pace in the intervening passages. Recalling the fact that Herr Nikisch played among the violins on the memorable occasion of the "Kaisermarsch" being performed under Wagner's own direction

at the ceremonial which accompanied the laying of the first stone of the Wagner Theatre in Bayreuth, on May 22, 1872, we are inclined to think that what Herr Nikisch lately gave us was not a fanciful reading of his own, but as nearly as possible a reproduction of that indicated by Wagner on the occasion referred to.

Further, it should be taken into consideration that the "Kaisermarsch" partakes far more of the character of a Symphonic Poem than of a march properly so called, and that therefore it admits of a far freer rendering than a mere march would do.

That it is a Symphonic Poem appears from a "programme" of its poetical contents prepared by Dr. Richard Pohl for a festival of the Allgemeine Deutsche Musik-Verein, held at Baden Baden in 1880. *This may well be subjoined here, especially as it probably now appears for the first time in an English dress and is well worthy of consideration. Commencing with a quotation from Wagner's literary works, Dr. Pohl writes as follows:—

"By way of celebrating the return of our victorious army to Berlin, I privately proposed to furnish a music-piece, which might serve to accompany the entry of the troops, and in which, towards its close, the so well organised vocal choir of the Prussian army, while defiling before the victorious monarch, might take part in singing a national hymn. But as this plan of mine would have occasioned important alterations in the arrangements which had long been made in advance, I was persuaded to relinquish it. I accordingly destined my "Kaisermarsch" for the Concert-room, where it may be accepted for what it is worth."

We should be grateful for these few words of Wagner's, for they intimate to us, in the clearest possible manner, what was the line of thought which led the poet-composer to the creation of his "Kaisermarsch." He has furnished us with a grand national picture, contained within the artistic framework of a march in free form.

The "Kaisermarsch" musically depicts the Festival held in Berlin in commemoration of German victories, and the imposing procession of troops along the *Via triumphalis*. The national, as well as the martial side of this unique Festival has here attained its artistic expression.

We recognise the pressing and surging of the joyfully elated crowd. The distant chime of bells greets the approaching procession of warriors. Feelings of pride for the brave sons of the Fatherland are mixed up with reminiscences of bloody battles and the remembrance of terrible days of anxiety. Thankfulness to the highest ruler of fate and the praise of God, who as "A Stronghold Sure" ("Ein' feste Burg") alone giveth the victory, fill all hearts to the brim. As the troops, decked with garlands

of victory, march on, the populace breaks forth into shouts of loud rejoicing. The cry "Heil, Kaiser Wilhelm!" announces the approach of the great warrior-king. Louder and stormier as the cries become, they are nevertheless overpowered by Luther's Hymn.

At last the laurel-crowned hero-emperor himself appears upon the scene, and the whole of the German people unanimously give vent to their feelings, as they greet him with the following Hymn of Joy*:

Hail, hail our Kaiser!
Hail, King Wilhelm!
Ev'ry German's pride and Freedom's hold!
Highest of crowns,
Now thy brow behoves its gold
Gloriously won thee,
Blest Peace shall reward thee!
Like new green leaves on ancient oak,
Rewakes, through thee, the German Folk
Hail to its fathers,
To its banners,
Who thee bore, and which we carried
When with thee the French we harried!
Foes to ward,
Friends to guard,
German Realm to ev'ry Folk
A lasting good!

Two cases have occurred in the past month in which the aid of the law has been successfully invoked against the gratuitous performance of music in public places. This fact would, in itself, be sufficiently remarkable, but the details in either case are worthy of attentive consideration. The scene of the first encounter was, so to speak, hard at our gates, being in the classic precincts of Soho Square. Now it appears that "some of the people at the Hospital for Diseases of the Heart" are so enamoured of the music of the piano-organ that Soho Square has latterly become a favourite resort for the "Handelian artist," as these practitioners have irreverently been styled. *Nomen omen* runs the old saying, but although the defendant's name was Eden, the prosecutor, who resided in Soho Square, declared that he and his fellow-grinders were making the neighbourhood a "perfect Pandemonium." One man's meat is proverbially another's poison, and although the patients—or nurses—of the Hospital for Diseases of the Heart find their sufferings alleviated by the ministrations of the piano-organist, the prosecutor, who was himself "very ill," found the noise was more than he could bear. Eden refused to move when requested by a servant, so the prosecutor was obliged to give him in charge himself. His defence was that he had been called by two nurses and asked to play; also, that when told to go away he was in the middle of a tune and—presumably from respect for the composer—simply stayed to finish it. We rejoice to record that the magistrate of the Marlborough Street Police Court not only fined Mr. Eden 10s., but told him that "he must go away when requested, even though others wanted him to stay." The other case is even more remarkable, though less satisfactory, in that it brings home to us a blessed state of affairs in the provinces from which poor Londoners are still debarred. It appears that in Warwickshire they have made an excellent bye-law that no person shall perform on any musical instrument within fifty yards of a dwelling-house on penalty of being summoned or fined. The Salvationists have endeavoured to claim exemption on the ground that the bye-law was aimed solely at "the ruffians who, with cornet or other instrument of torture, perpetrate all sorts of murderous onslaughts on popular airs."

* From Vol. I., of "Gesammelte Schriften über Musik und Musiker," von Richard Pohl. Leipzig: Bernhard Schlicke. 1885.

* Translated by W. Ashton Ellis.

But the Bench have refused to distinguish between the two sorts of offenders, and although the member of the Salvationist band who was proceeded against pleaded that he and his colleagues had played "in a decent and harmonious manner," he was convicted and fined. All we can say is that in view of this action Warwickshire is worthy of having been the birthplace of Shakespeare. Would that a similar bye-law were only in force for the protection of the London householder!

THE recent visit of a large touring party organised by American organists is a striking testimony to the great advance made during late years by the members of this important branch of the musical profession. The peculiar individuality pertaining to the duties of each organist, and the many obstacles which have to be surmounted before such musicians can conscientiously leave their churches, results in their being almost as much enchained to their organ-stools as were the Bibles of former days to the reading-desks. However satisfactory this may be to the vicar, it is not good for the musical progress of his organist. This has been long felt by many, but it has been left to our American kinsmen to set an example which might be advantageously followed by their English brethren. The American party seem to have had a very pleasant time. They have visited the principal cathedrals and Universities, where they have heard our organs and services and many of our finest anthems. At Windsor they were received by Sir Walter Parratt and listened to the service in the Royal Chapel and Wesley's fine anthem "Ascribe unto the Lord"; and in London they visited the chief places of worship. Their reception by the Musical Association, an account of which will be found in another column, was a commendable act on the part of this Society, and one which was well repaid by the thoughtful and suggestive paper read by Mr. Waldo S. Pratt.

This gentleman pleaded earnestly for less isolation of music as an art, and his words are well worthy of consideration. To the music-lover the benefits arising from music being included in the educational curriculum are obvious, but to the non-musical they are not so. *Paterfamilias* says he has made his way in the world without music, and he cannot see in what way it will practically benefit his son. Convince him, however, that music will make his son more reliable, and a better man, and the aid of the music master will be speedily invoked. If music is to take its place with other educational factors, its practical benefits upon the learner must be plainly set forth. You may appeal with success to the Frenchman and Italian on the ground of the development of the artistic faculties, but with John Bull you had better leave out even the word artistic altogether; otherwise he will ask you whether acknowledged artists are proverbially good men of business, and from the answer draw the deduction that the less a man knows of art the better will be the prospects for his worldly success. Of course, the deduction is false. The brain of the great artist is abnormally developed in one direction, just as that of the commercial giant is in another; and the artist might say with equal injustice that his son should not learn arithmetic because great business men were not artistic. Properly directed, the study of music does exert a great moral force, especially on the young, and however the hyper-æsthetic mind may shudder at art being made to serve any definite purpose, only the plain

statement of the real mental strength to be gained by the study of truth and beauty, which distinguish the highest forms of art, will cause music to be accepted as a valuable means of education. Musicians, it is upon you that the responsibility rests! Make and cultivate good music in the highest sense; let it be healthful, invigorating, *sane*; associate it with noble sentiments and high ideals, and remember that if you want music to be regarded as an educational force it is you who must make it so.

WE learn from the preface contributed by the late M. Hauptmann to Vol. I. of the Bach-Gesellschaft's complete edition of Bach's works, that his original autograph scores were generally written in a very hurried manner, abounded in corrections, and are often almost impossible to decipher. In most instances he has even failed to indicate in his scores the instruments by which his vocal works should be accompanied, and has left them almost entirely bare of marks of expression. The reverse is the case with his band and chorus parts, which he either wrote out himself or at least carefully revised, and at the same time furnished with all necessary marks of expression. It is to these, therefore, rather than to his full scores that we have to look for authoritative directions as to the manner in which he wished his works to be performed. That these should not have been included in the printed editions of his full and vocal scores is much to be regretted, and to some extent accounts for the pale and colourless performances to which conductors, who pin their faith upon the letter rather than upon the spirit of the full scores, have accustomed us. Great as is the service which the Bach-Gesellschaft has done for music in publishing Bach's full scores as correctly as possible, but bare of marks of expression, it would not be amiss if this were to be followed up by the publication of the separate band and chorus parts of at least some of the most important and acceptable of Bach's works, and in which the marks of expression existing in the original autograph parts should be fully given. Conductors might then collate their empty scores with the complete parts, and there might then be a chance of something approaching to an adequate performance, at least in the way of expression, dynamic force, and light and shade.

It is to be feared that the practice of mixing up music and politics is decidedly on the increase. At the last general election it was commonly reported that a Radical candidate in the Eastern counties owed his success at the polls more to the vocal accomplishments of his wife than the cogency or eloquence of his own speeches. In the great conflict which has just been held his name figures amongst the vanquished, from which we may reasonably infer that his wife's singing has deteriorated in the last three years. As a general rule, however, singing at election times is of a choral character. Thus, in the Camborne division, we read in the *Western Daily Mercury* how the miners would beguile the time previous to the arrival of the speakers by chanting their favourite campaign song:

And have they fixed the where and when
That Conybeare shall die?
There's twenty thousand Cornishmen
Shall know the reason why.

But the most extraordinary and disconcerting musical-political manifestations are those which take place in Wales. Elsewhere the songs sung on these occasions are secular. But in the Principality they combine

the sacred and secular elements in the strangest way. Thus, when Sir William Harcourt, after shaking the dust of Derby from his feet, hastened down to accept the offer of Mr. Warrington in West Monmouthshire, he was greeted on his first public appearance with "Lead, kindly Light," which was followed, at a very brief interval, by "For he's a jolly good fellow." The ludicrousness of the incident cannot blind us to its profanity. Hymns are as much out of place at election meetings as music hall songs would be in church.

IN this context we may remark that the value of familiarity is strikingly illustrated by the political song. New or original tunes are avoided like poison. The great thing is to get hold of an air that everybody knows and to re-write or pervert the words to suit the political purpose in hand, just as in the instance already quoted the historic name of Trelawny is replaced by that of Conybeare. A few years back some militant Radicals actually sang, to a well-known hymn tune, some verses in laudation of the then leader of their party, beginning "Great is the power of Gladstone's name: Let Salisbury prostrate fall." Out of respect for the feelings of our readers we refrain from quoting any more of this deplorable parody. Quite recently an evening paper offered a prize of five guineas for the best election song in the metre of "The Marseillaise," and when the award was made announced that the song "had been set to the music by a well-known composer" for the benefit of its readers and electors who might wish to sing it. The music was duly printed, but the "composition" turned out to be nothing more than an arrangement of "The Marseillaise." From these and other instances we think it will be admitted that music hardly derives any dignity from occupying the post of handmaid to politics.

WE welcome a letter from Mr. Corder, printed in another column, relative to our comments in last month's issue upon his recent excellent series of Lectures at the Royal Academy of Music. Mr. Corder asks us if we are quite sure that "that which is born of calculation differs widely from that which the brain produces by unconscious effort." It differs widely in degree if not in kind. In the former the emotional stimulus is at a *minimum*—in the latter, at a *maximum*. Is it not highly probable that this is the "something" which gives the "life" of which we spoke? When we said that "in some works the themes were inappropriate to their treatment" we placed our words with deliberate intention. The theme certainly precedes the treatment, but the composer often invents a theme not fitted for the purpose for which he intends to use it. Again, a "melodic phrase" cannot well consist of less than three notes; but, to us, three notes—say proceeding upwards by fifths—have a different character from three notes which proceed by semitones. Hence even a musical phrase can possess "character."

MUCH has been done of late years to encourage the study of music in the British Isles. This is granted by Mr. A. W. Hutton in an article, entitled "A National Opera House," in the last number of the *Contemporary Review*; but he complains, and justly, that the musical drama has no adequate provision made for it in the capital of the Empire. He proposes that the State provide a suitable site, and erect an opera house, of which this great metropolis may be proud; that the building be leased to managers, "who would run the concern, within

certain limits, to their own profit." Private enterprise, as he acknowledges, can do much, and has done much; but it cannot keep an opera going for the greater part of the year, with moderate prices of admission, with free seats for students, and with performances during each season of the best works of all schools. There are difficulties in the way of such a scheme, and of this Mr. Hutton himself is well aware; but until we have such an opera house in London, and similar institutions supported out of municipal funds in various cities of the Empire, we shall never be a truly musical nation. So the difficulties, however numerous, however great, must be faced. Some, directly met, would vanish; others might give trouble; yet, with tact and patience, they would be overcome. One of Napoleon's generals told him that a certain order which he had given was impossible. "Then it must be carried out," was the immediate reply of the great commander. Mr. Hutton pleads the cause of the musical drama. But what about the drama? The State ought to subsidise both. Dramatic and musical performances might be given on alternate nights in the same building, as is done in some German theatres. This double scheme would enlist wider sympathy. And the just claims of Melpomene and Polyhymnia, backed by strong public opinion, could not be ignored by the State. Only let the people ask seriously, and a building will be erected; for, as Mr. Hutton remarks, "what they really desire, their elected rulers have to do." The nation must be forced to feel its responsibility, and exercise its power. A national house for opera and the drama, at present a mere castle in the air, would then soon become a reality.

THE question of State support for opera is, curiously enough, touched upon in another recent article. Mr. J. F. Rowbotham, in the last number of the *Nineteenth Century*, in discussing the question "How to obtain a School of English Opera," remarks that "Government has never subsidised opera, and on no conceivable ground could be called upon to do so." He adds: "The case is very different from that of an educational institution." Mr. Rowbotham evidently entertains the old-fashioned idea that the opera house is merely a place of entertainment. But, properly conducted—i.e., with serious performances of the best masters of all schools—it is as important an educational factor as schools, the British Museum, or, to name an art institution which actually receives Government support, the National Gallery. One might almost say of music, as Pope of man, that it is "the noblest work of God."

BUT, after all, may it not be the man rather than the State opera house that is wanted? Messrs. Gilbert and Sullivan have created a school of light opera that has been generously supported. Has any like effort been made to create a taste for English serious opera? Some may point to Sir Arthur Sullivan's "Ivanhoe," but there are many reasons why this scheme failed to accomplish its object. Moreover, can it be honestly said that there is need to cultivate a taste for opera in England when most of the best specimens of all countries are well supported? Are English operas as great as foreign? Is there one English opera to which the term masterly can with equal justice be applied to the libretto and music? It is not a question of writing music that will pay. No great art work was ever produced by such an incentive, and a modern opera of any dimension must be a truly great work, or in common estimation it is worth nothing.

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PROFITABLE FAME.

THE *Nineteenth Century* is wise,
So hear it wisely say,
That he who composition tries
Should try to make it pay.

Composers, listen, have you thought
How simple is the way?
To gain eternal fame you ought
To make your music pay.

Perhaps you may be somewhat shy,
Resembling lambs at play,
And that may be the reason why
Your music does not pay.

Or you may aim a trifle high,
To suit the present day,
And that may be the reason why
Your music does not pay.

I am no judge in this respect,
Yet ten to one I'd lay
That surely you would not object
To make your music pay.

I judge of you by other men,
So do not blame me, pray;
The chaps who grovel with a pen
Would like to make it pay.

An admirable thing to do
In life's competing fray;
The men who paint the pictures, too,
Would like to make them pay.

I doubt if any art there be
That says to money "Nay."
The sculptors—few of them we see—
Would like to make it pay.

One last—the lowest class I could,
Undoubtedly, portray—
Poor fools who write poor verses would
Much like to make them pay.

O talented composers, you
Are greater men than they;
It seems extremely strange, if true,
That you don't make it pay.

And yet the *Nineteenth Century*
Can never go astray;
The reason of it then must be,
You *won't* make music pay.

O self-denying gentlemen,
Who scorn to make the hay
Although the sun may shine—just when
Most folks would make it pay,

For music's sake I beg of you
To change without delay;
It's such an easy thing to do,
Just let your music pay!

FACTS, RUMOURS, AND REMARKS.

MR. J. TYRREL SHEPPARD draws my attention to the similarity between the opening bars of Méhul's "Chant du Départ" and those of the "Death of Nelson." Thus Méhul:—



The close resemblance is certainly suspicious.

THE printer's boy seems active in Dundee at present. At any rate, the London correspondent of the *Courier* has just been made to say that a certain programme "included sonatas, variations, serieses, scherzos," &c. The boy appears to cherish an animosity against London correspondents.

It is sometimes embarrassing, no doubt, for critic and composer to be acquainted, and the German correspondent of the *Musical Courier* gives us a case in point. He attended a performance of Sommer's "Loreley," and tells *à propos*:—"Chance or the wisdom of the committee arranged it that I was placed right beside the composer, with whom I am on speaking terms, and who had the graciousness and good taste to call my attention to the superiority of his music to that of Richard Strauss and other modern composers and followers of Wagner, who made the mistake of leaving everything to the orchestra and drowning the human voices, and all the time while he was talking to me the brasses were thundering away in the most obstreperous and by far beyond the approved Wagner fashion. At the expiration of the second act my position became so embarrassing to me that I changed places." It would, perhaps, have been better not to repeat in public what the composer said in private, but then we should have lost our example.

By the way, the aforesaid correspondent does not show himself entirely favourable to Sommer's work: "His entire opera from beginning to the end is nothing but the most flagrant, outright Wagner rehash; not skilful use of the Wagner methods, such as we find in Richard Strauss, who moreover has always at least something of his own in the way of invention which he dresses up in the Wagner garb. But Sommer is Wagner garbled; it is misunderstood Wagnerism of the most irksome, and, through its very persistency and clumsiness, most annoying sort."

ACCORDING to the same authority, Eugene d'Albert has resigned his post as Capellmeister at Weimar. Probably he could not endure a divided sovereignty, with Stavenhagen as the other king.

AN American paper speaks of a certain "Rev. Hast" as "chief cantor of England." What is this office? Never having heard of it before, I naturally ask.

THE same paper contains a warning to organists against abuse of the *tremolo* and *vox humana*: "When we hear the poignant *vox humana* piercing without rest through themes where it has no possible business the effect is distracting. Out of town organists, players by the sea and on the mountain, where we are now going, are painfully addicted to this *vox humana* and *tremolo*. They believe in striking at the very top notch of emotional sensation and keeping you there at tight tension. Sometimes they don't keep you there. The people go out. When asked afterwards, 'Was it the heat?' they say, 'No, it was the *vox humana* and *tremolo* stops.'" Reading this, do any of our own players by the sea and on the mountain feel a twinge of conscience?

No doubt some of my readers remember the violinist, Charles Goffrie, who, a quarter of a century ago, was a somewhat conspicuous professor in this country, and a member of our chief orchestras. For some reason or other Goffrie was induced to leave England for America, and now news has come of his

death in California. At one time, it is said, he possessed violins to the value of 10,000 dollars, but fortune deserted him in his later years, and he died poor. A daughter of Mr. Goffrie is still living in this country.

THE *Musical Courier* discusses Max Nordau at great length, heading the article with a motto from W. D. Howell, "If you begin to talk of Nordau, you fall into his vice of abusiveness." This the writer illustrates by styling the author of "Degeneracy" a "literary slop jar," and likening him to "one of those Strasburg geese whose livers have been over-fattened—very fine liver, but a very sick goose."

M. YSAËE has been interviewed in *Music*, a monthly magazine published at Chicago. Many of the opinions attributed to the Belgian violinist are highly disputable. But he tells a good anecdote of Saint-Saëns. "I asked Saint-Saëns," he says, "who you know is sixty-four years of age [according to the books he is only sixty], why he had never composed a string quartet. He replied that he was still too young, and lacked sufficient experience." From the same journal we may borrow the following sonnet from a songbird named Martha Foote Crow:—

My love and I, while the orchestral clang
Was making ready, quarrelled. 'Twas about
Some jest, yet from the music it struck out
All joy. The prelude passed. Then "Love, love," sang
The violins, and "love," and "love." The pang
Of the deep cello-undertones' dull doubt
Moaned "death"; then "triumph" soared the horns'
clear shout,
And "heaven" in the soft harp strings' vista rang.

Again, "love, love, oh love," the violins
Yeained through the ache within my heart, but when,
So hard besought, I turned and offered—O
That foolish war of loves!—the look that wins
Sweet amnesty from those dear eyes, just then
"O laugh," trilled out my sparkling piccolo!

I take it that this is the first time the piccolo has appeared on Parnassus.

THERE is no getting away from the fact that in the art of picturesque description the average American provincial musical critic can give his English *confrère* at least two stone and a beating. Take, for example, this piece of word-painting from the *Joliet Times*, *à propos* of a visit of Mr. Thomas's orchestra:—

"If high-art music is handling melody like touching off a big set of fireworks at a 4th of July celebration, then it was a high-art affair. If smashing melody into a million splinters as fine as toothpicks is harmony, then their harmony was superb. If splitting the air like forty streaks of lightning with forty different kinds of instruments and shelling a solid steel musical bar into a billion magnetic needles per second is a grand musical accomplishment, then the Thomas orchestra was magnificently successful. We never witnessed such an expert ripping, tearing, hammering and smashing of music in so grandly a harmonious way. It affected us first like the buzzing of all the mosquitos in the world in one swarm; then like the combination of a hundred horse fiddles with forty bazooks and all wild winds in a bleak house blowing in one crack and a hundred keyholes. Then it came down like the roar of a Niagara and left us paralyzed as by a stroke of a concentrated thunderbolt combined from all the rumbling thunders of Jove and Jupiter Pluvius."

Before such criticism we can only meekly bow our heads and own our immeasurable inferiority.

THEY have recently been trying to decide in America whether a certain violin was a Stradivarius or not, and M. Edward Remenyi, the Hungarian violinist, being called to give evidence as an expert, is stated to have said: "I have been playing the violin for fifty years, and I have played on 10,000 instruments." This would give an average of 200 different violins per year. The career of some men is enviable, not so, in this respect, that of M. Remenyi.

THIS is how an Irish journal describes the singing of a popular vocalist:—

"She was heard with rapt attention, and had sung but little when those developments that have lifted her to her distinguished position were recognised. Above all was the brilliancy of her vocalism, the perfect finish that gives the singer's voice distinction and charm. Here was the most notable feature. The liquid richness, the flexibility, and power, had been seized and utilised to secure brilliancy, so that the result was not mere brilliancy of vocal wealth—great purity and ringing sweetness—but brilliancy of training and method. And the vocalisation, which is quite a different thing, calling as it does for effort from the singer and dependent on her perception, was found to be as noteworthy."

Few London concert-rooms attain the artistic ideal of seclusion from interruptive sounds. Most halls are watched over by a neighbouring church clock, which with obtrusive morality and regardless of tonal relationship informs the musically inclined that the hours are flying. At St. James's Hall there may always be expected the inappropriate tootlings of the bucolic coach horn, the clashing of bottles, and the effects of nigger minstrelsy on unseen but not inaudible audiences; but the distracting power of all these fade into insignificance before the diversions recently caused in a concert-room by the entrance of a bat. A correspondent informs me that the effect produced by the aerial gyrations of this little thing was quite touching. It seemed to be in great haste but wanting in decision. It flew and flopped in all directions, and the faster it flew and the more it flopped, the more the audience wriggled and giggled and ducked. The executant, an unfortunate pianist, did his best to awaken a sense of public decorum, but Paderewski himself could not hold an audience against the vagaries of a whirling bat. There was nothing to be done but to sit with jerking head and rolling eyes until the restless visitor suddenly disappeared in a ventilating aperture which immediately became the attractive centre of expectant eyes.

THE music composed by Mr. Abdy Williams for "Alcestis" shows some rather remarkable similarities to the music of the newly discovered Delphic Hymn, which is shortly to be published in the *Bulletin de Correspondance Hellenique*. Mr. Williams made use of the Hypo-Lydian "trope" with modulations to the Lydian and Hypo-Phrygian, and a compass of an octave and a fourth. The new Hymn has a compass of an octave and a diminished fifth; it is in the Lydian and Hypo-Lydian "tropes," and makes use of exactly the same series of notes as were used in the "Alcestis" music, but in a different portion of the scale.

JOSEPH BENNETT.

HANDEL FESTIVAL AT MAINZ.

(FROM OUR SPECIAL CORRESPONDENT.)

Mainz, July 21.

Two performances of Handelian music, by an orchestra and chorus less than 250 strong, do not seem important enough to draw an Englishman from London to Mainz. But things are not always what they appear to be, and behind this very modest demonstration lie facts, and even principles, which lift it into considerable importance. Some of the facts it behoves me at once to point out. People here speak of royalties with "bated breath and whispering humbleness," but I have reason to believe that the Empress Frederick, always a worshipper of Handel, is just now much concerned for a Handelian propaganda. It was from Her Imperial Majesty, as I am told, that the suggestion came which led to the present proceedings in Mainz, and has, in fact, developed into an association for the spread of the Handelian cult, under conditions adapted, it is hoped, to win acceptance in all Teutonic lands. I have heard it said that London was, at one time, thought of as the best place in which to open the campaign; but the Empress desired that the initial step should be taken where she could show her personal interest, and Mainz was fixed upon for several excellent reasons. In the first place, the necessary man of business was found in Dr. Strecker, the relations of whose family with that of the Empress have long been somewhat intimate. It was the Doctor's mother who wrote the remarkable book on the late Princess Alice, Grand Duchess of Hesse, which received so much attention a few years ago. Then the renowned Handelian scholar, Dr. Chrysander, was found ready to give the enterprise all the advantages of his knowledge, while the Mainz Liedertafel, as also the Damengesangverein, cheerfully undertook to supply a chorus. With so many facilities, nothing remained to wish for but a Mæcenas—some wealthy patron who would stand in the breach of a deficit and, so to say, beat off the sheriff's officers. Such a hero was found in an Englishman, whose name, as he wishes to remain anonymous, I do not mention. He offered to square the accounts when presented, and thenceforth considerations of a balance on the wrong side did not press upon the spirits of the managers, who, indeed set to work quite in the liberal spirit of their benefactor.

I am not here for the purpose of telling English readers anything about "Deborah" or "Hercules," the works chosen for performance. With both, every British amateur is more or less acquainted. His German colleagues are in a different case. Neither of the works just named has, it is stated, been heard in this country, and the fact that at no performance have I seen more than three or four copies of the music in the hands of the audience shows, from our English point of view, that a Handel propaganda in the land of the composer's birth has much to do. The real interest of the present occasion lies in the attempt made, under Dr. Chrysander's auspices, to present "Deborah" and "Hercules" with an approximation to the conditions of their original performance.

First to be noted is that the learned Doctor prepared a "performing version" of both oratorios. Much had to be omitted in any case, but the course taken was not dictated, as it would have been in England, by special consideration for the musical numbers. It followed, for the most part, upon a resolution to preserve, before all things, the action of the drama. This, of course, involved retention of many recitatives and the excision of reflective and didactic pieces obstructive to the story. Dr. Chrysander, for example, cuts out from "Deborah" the chorus, "Now the proud insulting foe"—he, however, retains "Let none despair"—and, of course, a long string of airs is sacrificed on similar grounds. For one, I cannot see anything objectionable in the principle here acted upon. These long Handelian works must be shortened for performance, and it is better to use the knife methodically than at haphazard. Whether English audiences would care for so much recitative is exceedingly doubtful. Our oratorio singers, as a rule, are not strong in that branch of their art. They are good vocalists, but poor declaimers. In Germany, the reverse obtains. The recitatives at this Festival have been scarcely less popular than the airs and choruses, and very finely indeed did the Teutonic artists deliver them.

Another feature in the Chrysander edition is the introduction of cadenzas for the soloists, after the Italian manner. Personally, I do not care for these vocal exercises in works of serious import, but they were almost *de rigueur* in Handel's day. Moreover, the master's conducting scores, purchased by Chrysander in England, and now in the Hamburg library, contain many of these embellishments as used by Signor This and Signora That. Most of the old cadenzas are, I learn, retained in the edition now under review. Objectors may not like their effect, but they must be careful how they attack them as non-Handelian. Rumour has it that Dr. Chrysander is armed with photographic reproductions of passages from the old scores, and has come here ready to use them for the confusion of opponents. Cadenzas have, however, been introduced into "Deborah" and "Hercules" which are not in the conducting scores. These are the work of the Doctor himself, who claims that they are in accordance with Handelian models. In another respect the new versions of the two works are very free. The overtures in both cases—save for a single short movement in one—are ignored, and, by way of prelude to the return of the triumphant Israelites ("Deborah"), the Doctor inserts the March and *Allegro* from the Overture to the "Occasional" Oratorio. I should not be surprised to find him armed with a Handelian precedent for this, but it involves his own sanction to the principle of interpolation—a principle easily carried to unseemly lengths. It does not yet appear that Dr. Chrysander's version of "Hercules" and "Deborah" will be published. Indeed, I am told, on what should be good authority, that the editor is averse from such a step. Whatever the fact, I question whether the spirit of English conservatism in matters Handelian would approve the features above pointed out, however much they may be a return to first practices. In Germany the case is different because Handelian sentiment scarcely exists as a force to be reckoned with.

A valuable and very interesting feature in the performances just ended was the absence of additional accompaniments and extra instruments. The authorities kept to the master's score, and made up an orchestra of eighty in this manner: Oboes, 6; bassoons, 4; trumpets, 6; horns, 3 (two flutes were used in a single number of "Deborah"); pianoforte, organ, and drums; the remainder being strings. Handel himself would probably have used more of the reed instruments, but the balance of tone was decidedly good and the general effect impressive. Indeed, this experience of a Handel orchestra (approximate) confirmed me in a belief long entertained that, given proper conditions, Handel unadorned is adorned the most. I was particularly struck with the imposing march of the instrumental bass when, as was mostly the case, the bassoons played with the strings. The tone of the reeds gave not only extra power, but firmness, crispness, and compactness. In passages where Handel "strikes like a thunderbolt," the strident trumpets filled the ear, and the loud, thick harmonies of the organ occupied every gap in the score. The pianoforte, as substitute for the cembalo, was constantly used. It accompanied the recitatives, in association with a single violoncello, which softly sustained the bass, and it stood conspicuous in the airs, sometimes having a distinctly independent phrase. I am bound to say that the orchestral music, as a whole, pleased and satisfied the ear. The absence of certain instrumental colours was of course felt, but the actual combination seemed to suit the music, and in point of grandeur and sonority there was nothing to desire. This, as far as I have been able to ascertain, is a pretty general opinion here, and, so far, the experiment must be accounted successful. The chorus was for the orchestra, in point of numbers, as two to one—that is to say, it consisted of 160 voices.

To wish for better singing, or fresher voices, would have been unreasonable, while the fact that the two oratorios had been assiduously practised since Easter was a guarantee of correctness. The solo vocalists were not uniformly good. Madame Moran-Olden (*Deborah*) forced her voice unpleasantly, and, though a good artist, was hardly satisfactory. On the other hand, Madame Herzog, who took the part of *Iole* in "Hercules," was excellent alike in voice and style, as was, apart from a tendency to unnecessary emphasis, the contralto singing of Miss Charlotte

Hühn. The prime honours fell, however, to Mr. Edward Lloyd (*Hyllus* in "Hercules") and Professor Messchaert, a baritone from Amsterdam. Mr. Lloyd we all know, and can take for granted that he charmed the audience with his delightful art. As for the Dutch professor, let me say that I know no finer baritone. To a beautiful and noble voice he joins all the power of a true artist. His appearance in London would make a sensation.

ROYAL OPERA, COVENT GARDEN.

At the time of writing it is impossible to close the chronicle of the season, but it is improbable that anything more of special interest took place after the 23rd ult., as only one small novelty had been offered, and our remarks may therefore be brief. On June 24 Madame Patti resumed her incomparable impersonation of *Zerlina* in "Don Giovanni," but, generally speaking, a fair measure of justice was not meted out to Mozart's immortal work. The important parts of *Donna Anna* and *Don Ottavio* were very poorly sung, and the chorus was slovenly; but Mr. Maurel was artistic as ever in the titular part, though his voice sounded rather hoarse. On June 25 Gluck's "Orfeo" was performed, and Mdlle. Giulia Ravogli once more gave her splendid impersonation of the hero.

Madame Sembrich re-appeared, on June 27, after an absence of several years, choosing the part of *Violetta* in "La Traviata." Less dramatic than Madame Patti she rendered equal justice to the music of Verdi, her beautiful and perfectly trained voice being as well under control as when she first came among us. A new tenor, Mr. Maugière, who appeared as *Alfredo*, was evidently too nervous to do himself justice.

Operatic artists are so prone to consider solely their own interests that high commendation is due to Madame Fanny Moody and her husband, Mr. Charles Manners, for their offer of £100 for a one-act opera without chorus. The trial was made under conditions which ensured impartiality, and the judges selected a little work termed "Petrucchio," which proved to be the composition of Mr. Alick Maclean, son of Dr. Maclean, who was musicmaster at Eton College previous to Sir Joseph Barnby's appointment. The libretto, which embodies a tragic story, is by the composer's sister, who has written under the name of Sheridan Ross. The action is short and brisk, and though Mr. Maclean is of Scottish origin, his music is, for the most part, in the fervid modern style of Mascagni and Leoncavallo. It shows that he has talent, and in due course he should develop individuality. The operetta was well impersonated on the afternoon of June 29, by the Prize-givers, Miss Edith Miller, and Mr. John Child.

An extremely fine performance of "Les Huguenots" was given on the evening of the same day, with Madame Albani and Mr. Tamagno as the heroine and hero; and, on the 2nd ult., Madame Bellincioni played *Carmen* for the first time here. Her embodiment was marked by much dramatic force, the wildness of the character being particularly accentuated. Vocally she was less satisfactory. "Le Nozze di Figaro" was given on the following evening.

The re-appearance of Madame Calvé in "Carmen" took place on the 10th ult. Bizet's opera has seldom, if ever, been more effectively given; Madame Calvé, Madame Melba, and Mr. Alvarez being especially worthy of praise.

After more than one unavoidable delay, "Tannhäuser" was played in French, on the 15th ult., with the Paris version of the score, for the first time in London, and more attention to the details of the *mise-en-scène* than usual. Madame Eames was *Elizabeth*; Mr. Plançon, the *Landgrave*; Madame Adini, *Venus*; and Mr. Maurel, *Wolfram*, while Mr. Alvarez was an exceptionally fine *Tannhäuser*. It was perhaps the best performance of the opera we have had on this side of the Channel.

On the 20th ult. Massenet's tragic opera, "La Navarraise," was played for the first time this season, with Madame Calvé and Mr. Plançon in their original parts, and Mr. Bonnard as the hero; and, on the 23rd ult., an excellent performance of "Lohengrin" was given, with Madame Eames and Mdlle. G. Ravogli, Messrs. Vignas Maurel and Plançon. Messrs. Mancinelli, Bevigiani, Randegger, Flon, and Seppilli have officiated as conductors.

GERMAN OPERA.

THE Ducal Court Company of Saxe-Coburg and Gotha ended its first season here, at Drury Lane Theatre, on the 13th ult. Since our last notice the Company has been heard in Smetana's "Verkaufte Braut," "Der Freischütz," Lortzing's "Der Wildschütz," "Hänsel und Gretel," and "Fidelio," and in repetitions of the works already noticed. The operas by Smetana and Lortzing were given for the first time in England, and the latter may at once be dismissed as not at all likely to obtain a foothold. It belongs to a style that, whether for good or evil, has quite lost favour with English amateurs, and of that style it is not even a first-rate example. "Die Verkaufte Braut," on the other hand, found much favour, though it cannot be denied that expectations concerning it had been raised so high that a certain amount of disappointment was felt. The overture to this work, a masterpiece of humour and musical skill, now well known in our concert-rooms, is by far the best part of the score, which, though full of tune, is not by any means remarkable for strength or dramatic effect. Among the best things in the opera are the dances, which on this occasion were admirably done. The whole performance, indeed, was remarkably good, especially as regards *ensemble*—the strong point of the company. The plot of "Die Verkaufte Braut" contains many humorous incidents, but its main thread is perilously weak. The performances of "Fidelio" and "Der Freischütz" were, as regards the merit of individual artists, far below the standard to which London amateurs have grown accustomed; but the spirit of both works was caught in a manner that might very well be taken as a model by companies of far greater pretension.

NIKISCH CONCERTS.

A REMARKABLY attractive programme and the prospect of hearing M. Paderewski brought a large audience to Queen's Hall on the occasion of Mr. Nikisch's third Concert, on June 29. The great pianist played his Polish Fantasia with customary fire and brilliancy, and threw in one of Mendelssohn's "Songs without Words" as an encore; and very fine renderings were given of the "Leonora" and "Meistersinger" Overtures, which were duly appreciated; but interest centred chiefly on Tchaikowsky's Symphony, No. 5, in E minor, which was then given for the first time in London. The work, which immediately won the hearts of all present, has much affinity with the Fourth and Sixth Symphonies by the same composer, both of which have been heard at the Philharmonic and other concerts. It is less tragic than the Sixth (the "Pathétique"), but, like that work, is marked by great breadth of treatment, rhythmic strength, sustained thematic interest, and splendour of orchestral colouring. It is in the usual four movements, the first being preceded by a slow Introduction based on the chief theme of the *Finale*. The second movement, a broad stream of passionate melody, is one of the most beautiful examples of the composer's lyrical style; the following piece, a Valse, is instinct with grace, and in the first and last movements dignity and barbaric force are combined with remarkable success. It is to be hoped this Symphony will soon be heard again; in the meantime, Mr. Nikisch is to be thanked for introducing it, and congratulated on a performance that placed the work in the most favourable light.

We are inclined to think that the best interpretation hitherto given here by Mr. Nikisch was that of Brahms's beautiful Symphony in D (No. 2), with which he opened his last Concert, on the 6th ult. At any rate, it is difficult to imagine a rendering of this noble work more calculated to silence criticism. We believe there are still a few minds so impervious to musical beauty that they are able to resist the appeal of this, the most genial of all Brahms's instrumental works. If any such were present on this occasion they must have found it difficult to maintain their stolidity. The Symphony was followed by Beethoven's Violin Concerto, the solo part in which was played by Mr. Achille Rivarde with great refinement, artistic insight, and reverence. Mr. Rivarde concealed rather than displayed

his technical powers—which are very great—and by this alone showed himself a true artist. The remainder of the programme contained the “Lohengrin” Prelude, the opening and closing scenes from “Tristan,” and the “Kaisermarsch.” Of the last a highly original reading was given, the tempo being changed so freely that the work appeared rather as a symphonic poem than as a march. A well deserved tribute of applause at the close of the Concert made plain the fact that London amateurs will be glad to see Mr. Nikisch again.

VARIOUS RECITALS.

No pianist within our memory has so quickly won name and fame here as Mr. Rosenthal. The public was slow at first to recognise the genius of Mr. Paderewski, but his rival came, was heard, and at once conquered. We have used the term rival, but the resemblance between the two artists is not great. Truly the Polish player has prodigious executive powers, but he charms most by the depth of sentiment and tenderness of his playing, and also by a fascinating personality. On the other hand, Mr. Rosenthal astounds his hearers by his phenomenal manipulation of the keyboard, and that without any of the tricks and affectations of the ordinary *virtuoso*; all is done with as much apparent ease as if he were turning the handle of a street pianoforte. The rapidity of his thirds, sixths, and octaves in Brahms's Variations on a Theme by Paganini, at his first Recital, on June 24, at St. James's Hall, constituted perhaps the most remarkable feat ever accomplished on the pianoforte; but we cannot approve the embellishments of Chopin's familiar Waltz in D flat. There was nothing particularly striking in his performance of Beethoven's Sonata in C minor (Op. 111), but the reading was sound and artistic.

At the second Recital, on the 3rd ult., the principal feature of the programme was Schumann's “Carnaval,” and in the final movement of this Mr. Rosenthal surpassed, if possible, all his previous efforts. Pieces by Bach, Scarlatti, and Henselt were also played in extraordinary fashion; but we have often heard Beethoven's Sonata, “Les adieux, l'absence, et le retour,” more effectively played.

Considerable interest attached to the Concert of Miss Fanny Davies at St. James's Hall, on the afternoon of June 24, owing to the inclusion in the programme of Brahms's two new Sonatas for clarinet and pianoforte, which were to have been heard at the Popular Concerts last season, the postponement being due to the artistic conscientiousness of the master, who wished to revise his own works. What changes have been made we cannot say, but certainly in their perfected form the Sonatas are very delightful. The first, in F minor, is in four movements, and the second, in E flat, in three. Miss Fanny Davies managed to secure the services of that incomparable clarinetist, Mr. Mühlfeld, and the works were therefore heard under the most favourable conditions. To pronounce dogmatically upon their respective merits on a first hearing would be grossly unjust. It may be said, in general terms, however, that they are among Brahms's most inspired and carefully polished efforts, the Sonata in E flat being, perhaps, the more genial of the two, the middle *Allegro appassionato* being in the master's best manner. Amateurs will be glad to renew acquaintance with both works next season. Some small pieces by Schumann were beautifully interpreted by Miss Fanny Davies, and Mrs. Henschel was delightful in *Lieder* by the same composer and Mr. Emanuel Moor.

The usual crowd of enthusiasts attended the only Pianoforte Recital of Mr. Paderewski this season, which took place at St. James's Hall, on June 25. Beethoven's Sonata in A flat (Op. 110) seems to be a favourite work with this artist, and his reading of it need not be further discussed. The Polish pianist is not so much at home in Schumann as he is in Chopin, but there were some excellent qualities in his rendering of the former master's Fantasia in C (Op. 17). For example, pianists of warm temperament frequently come to grief over the exciting and terribly difficult middle movement; but Paderewski kept

himself cool, and played very few false notes. The programme included the same Variations on a Theme by Paganini which were given by Mr. Rosenthal on the previous evening, and minor pieces by Mendelssohn, Chopin, Liszt, and the Recital-giver himself. There was a great demonstration at the close, and the audience did not wholly disperse until three more pieces had been exacted from the too good-natured artist.

Among the pianists who have sought the suffrages of London music-lovers this season should be named Mr. Louis Pabst, who gave a Recital at Messrs. Broadwood's Rooms on the 1st ult. There was nothing in the slightest degree sensational in his performances, but he gave Beethoven's Variations in F (Op. 34) and various pieces by Schumann and Chopin with neatness and intelligence, as well as some musicianly pieces from his own pen. Miss Fillunger was artistic, as usual, in some vocal contributions.

An interesting Flute Recital was given, by invitation, by that accomplished performer, Mr. Frederic Griffith, at the Royal Academy of Music, on Wednesday afternoon, the 3rd ult., a Sonata for flute and pianoforte and an *Allegro* from another Sonata from the pen of Frederick the Great being included in the programme. We read in history that the monarch was an ardent admirer as well as a skilled executant of the flute, but his compositions were not intended for publicity; in 1886, however, the Emperor William I. granted Messrs. Breitkopf and Härtel permission to publish a volume of the sonatas, the work of selection being entrusted to Philip Spitta. Altogether about one hundred and twenty of the compositions for flute by Frederick have been discovered. Spitta remarks that, “Although it cannot be claimed that either the King or his master, Quanz, showed any originality in the treatment of form, there yet appears the same mysterious blending of warmth of feeling with dry, calculating coldness, which was a prominent and startling characteristic of his life and action.” The scheme of Mr. Griffith included Brahms's Sonata in E flat for clarinet and pianoforte (Op. 120, No. 2), the executants being Mr. Manuel Gomez and Mr. Septimus Webbe; a well written Suite for flute and pianoforte by Mr. Edward German, accompanied by the composer, and various pieces by Godard, Bernard, and Widor. Songs were contributed by Miss Lascelles and Mr. Arthur Oswald.

Miss Mathilde Verne gave the third and last of her Pianoforte Recitals for the present season at the Queen's Hall, on Thursday, the 4th ult. This young artist, a former pupil of Madame Schumann, shows the beneficial influence of her esteemed preceptress in her touch and style. Her programme on the present occasion included Beethoven's Thirty-two Variations in C minor, Chopin's “Allegro de Concert” in A, which of late has grown in popularity, and minor pieces by Schumann, Liszt, Grieg, Brahms, D'Albert, and Godfrey Pringle.

Yet another pianist! Mr. Jules Hollander gave a Recital at the Queen's Hall, on the 9th ult., and displayed intelligence, if not genius, in a somewhat modest programme, the most important feature in which was Grieg's Suite, “Aus Holberg's Zeit.” He also included selections by Chopin, Schumann, and Liszt, all being neatly rendered. Miss Jeanne Levine, a very refined young lady violinist, took part in the programme.

M. de Greef came to us at what may be termed a dangerously late period of the summer season, but there was a large audience in St. James's Hall at the first of three Recitals on the 13th ult. The Belgian pianist included Beethoven's so-called “Moonlight” Sonata, in C sharp minor (No. 2), and Mendelssohn's Variations Sérieuses, both of which he played with refinement if not with power. He was heard to the fullest advantage in smaller pieces by Handel, Bach, Chopin, Moszkowski, and Saint-Saëns.

The second Recital took place on the 20th ult., when an excellent programme was provided, the principal features being Beethoven's Sonata Appassionata in F minor and Schumann's Etudes Symphoniques. In neither of these did M. de Greef rise to the height of his theme, though he played with taste and fluency. But again he was most praiseworthy in pieces requiring lightness and delicacy of treatment, such as a rarely heard Pastorale Variée of Mozart, Grieg's “Aus dem Volksleben” (Op. 19), and Liszt's “Waldestrauchen.”

ROYAL COLLEGE OF MUSIC.

THE twelfth annual meeting of the Corporation of the Royal College of Music was held, on the 8th ult., at Marlborough House. The Prince of Wales (the President) occupied the chair. Lord Charles Bruce having read the report of the Council to the Corporation, the Prince of Wales, in moving the adoption of the balance sheet and report, said: "I think you will all consider the state of affairs of the College as being very satisfactory. It is with great regret, however, that I have again to allude to the retirement of Sir George Grove as Director, he having from the commencement carried out his duties so admirably in every way. I am glad to say that he will remain a member of the Council and also of the Executive Committee. I believe that in his successor, Dr. Hubert Parry, we shall have one who will zealously walk in Sir George Grove's footsteps, and do his best for the good and advancement of the College." His Royal Highness then presented the Hopkinson and the Challen gold medals for pianoforte playing and the certificates of proficiency to the several recipients.

A large gathering of past and present students of the College assembled in the Concert Hall, on the 12th ult., in order to take part in the presentation of a testimonial and address to Sir George Grove on his resignation of the Directorship. Sir George, on entering the hall, received an ovation, and the proceedings throughout testified to the kindly feeling with which he is regarded by those connected with the College. Dr. Hubert Parry, the present Director, made the presentation, which took the form of a handsomely bound address, and he intimated that a bronze bust of Sir George had been executed by Mr. Alfred Gilbert, but was not sufficiently advanced to present that day. Referring to the services Sir George Grove had rendered to the College, he pointed out that he had enjoyed the unique responsibility of being its first Director, and that it was to him that its honourable status and high artistic tone were due. In addition to his success in organising and establishing the Institution, Sir George Grove had won by his attention, ready sympathy, and kindness the warmest affection of all those who had worked with him and those over whom he had presided. Sir George Grove, in returning thanks, said that during the twelve years he had been at the College he had done his utmost not only that the students might obtain all the advantages possible out of the splendid and thorough instruction provided, but that after they left they might have opportunities of turning their gifts, their knowledge, and their character to best account. He hoped he had never forgotten that to form good teachers was as important a function of a college of music as to form brilliant and fine performers. Though he had not been able to do nearly all that he wished, he could not help feeling that much had been done in the twelve years. In composition they had made some very promising beginnings, orchestral playing in this country had been greatly benefited by the College, the standard of execution of chamber music had been splendidly maintained by the Musical Guild and College Concerts, and they had furnished the country with many good organists, singers, and teachers. Having paid a tribute to those to whom these happy results were due, and to the generous, sympathetic, and enlightened manner in which their efforts had been seconded by their President, His Royal Highness the Prince of Wales, he concluded by saying that during his career at the College he had tried to show that authority was strengthened by affection; that ability and hard work were of no avail except they were backed up by character; that, great as the study of music was, there was one thing still greater—to be good, to be unselfish, to be thoughtful of others; and hereafter, when the bust they so kindly intended to present to him should be set up in its resting-place in the College, he trusted that it might be recognised as the likeness of him to whom those were the great objects of his life.

Some capital work was done at the three Concerts given at this Institution since our last issue. At the Orchestral Concert, on June 26, we heard performances of Schumann's First Symphony and Rossini's "William Tell" Overture; a sentimental and tawdry Concertstück for harp and orchestra, by Von Wilm, in which the solo part was

excellently played by Miss Miriam Timothy; and five dainty dances for orchestra, by Mr. William Hurlstone, a scholar of the College. These short pieces are well written and brightly scored, but the melodic interest is somewhat slight. Mr. Thomas Thomas and Miss Eliza Thatcher sang airs by Mendelssohn. The Chamber Concert of the 10th ult. proved of quite exceptional interest by the production of a Quintet for clarinet and strings, by Mr. S. Coleridge-Taylor. To do justice to this work we deliberately apply a different standard from that by which pupils' compositions are generally judged. There is little or nothing in Mr. Taylor's Quintet to betray the fact that he is still *in statu pupillaris*. His is, indeed, an achievement, not merely a "promise." Mr. Taylor's themes are his own, and very interesting and unconventional the majority are, while the ease with which he handles the difficult form, the freedom and artistic balance of his part-writing, and, even more, the variety and originality of his rhythms, are quite remarkable in one so young. Nor are the higher qualities of imagination and emotion wanting, without which mere cleverness counts for but little. They are most conspicuous in the fine, terse opening *Allegro energico*, and in the Romance (*Larghetto affettuoso*), which is as poetic and suggestive a movement as is to be found in English music. In the *Scherzo* a most complicated rhythm is handled with masterly ease, and in the *Finale* (*Allegro con fuoco*) the two-bar rhythm of a theme *à la* Dvorák, kept up with strenuous persistence, produces a most spirited effect. Towards the close the expressive theme of the slow movement creeps in unexpectedly and helps to bring the work to a worthy close. Mr. George Anderson (clarinet), Miss Ruth Howell, Messrs. Thomas Jeavans and Ernest Tomlinson, and Miss Ethel Uhlhorn Zillhart were the capable interpreters of Mr. Taylor's fine but very difficult composition. At the last Concert of the term, on the 17th ult., the orchestra gave excellent performances of Dvorák's Symphonic Variations on an original Theme (Op. 78), Saint-Saëns's "Danse Macabre" (minus Xylophone), and Sir A. C. Mackenzie's "Britannia" Overture. Miss Ruth Howell played Mendelssohn's Violin Concerto with fluent technique and refined expression, Miss Mary Carpenter was the soloist in Schumann's "Concertstück" for pianoforte and orchestra (Op. 92), and Miss Helen Jackson and Mr. Emlyn Davies sang.

ROYAL ACADEMY OF MUSIC.

THE Duke of Saxe-Coburg and Gotha visited the Royal Academy of Music, on June 24, for the first time in his capacity as President of the Institution. His Royal Highness was received by the governing bodies of the Academy and conducted to the Concert-room, where a short Concert was given by the students, the Principal, Sir A. C. Mackenzie, conducting his own "Benedictus." Mr. B. H. Wallis (Westmorland Scholar) sang "Qui s'égno," Miss Sybil Palliser (one of the ablest of the pianoforte pupils of the Institution) played the *Intermezzo* and *Finale* from Schumann's Pianoforte Concerto, Miss Amy Sargent sang an air by Dr. Saint-Saëns, and Mr. Aldo Antonietti, a young but talented violinist, performed Vieuxtemps's "Fantasia Appassionata." At the conclusion of the performance, His Royal Highness presented to Sir Alexander Mackenzie, a testimonial subscribed for by the governing bodies, professors and officers, on the occasion of his knighthood. This consisted of a congratulatory address contained in an illuminated album signed by the contributors, a handsome old French timepiece, and a diamond ornament for Lady Mackenzie. Sir Alexander Mackenzie having thanked His Royal Highness and the other contributors to the testimonial, the Duke then proceeded to the Committee Room, where he presided at a meeting of the directors.

The study of operatic music has made great progress of late years, owing to the breakdown of puritanical prejudice, and work for the stage has now an established position in our leading academic establishments. The Tenterden Street Institution has not thought fit this year to give a performance open to the public, but the operatic class, under the skilful guidance of Mr. G. H. Betjemann, appeared before a circle of friends in the Concert-room of the Academy, on the evening of the 11th ult., in a selection

from the second act of Wagner's "Flying Dutchman" and in "Cavalleria Rusticana." In the Wagnerian excerpt Miss Annie Morrison was commendable as *Senta*, but by far the most promising student was Miss Katie Thomas, who showed much vocal ability and surprising dramatic force as *Santuzza*. The progress of this young lady will be watched with interest. Mr. Gwilym Richards, Mr. Albert Henning, and Miss Gertrude Bevan may be encouraged to persevere with their studies.

We have already had occasion to speak in terms of commendation concerning the compositions of Mr. Charles Macpherson, but by far the best effort he has yet put forth is the setting of the 137th Psalm, "By the waters of Babylon," for chorus and orchestra, which was performed at the Royal Academy's Concert, in St. James's Hall, on the 23rd ult. This Psalm has always been a favourite with composers, perhaps the most notable setting being that of the lamented Hermann Goetz. But Mr. Macpherson need not fear nor dread comparisons; though he has not employed solo voices there is plenty of variety in his music, and beauty of theme—as, for example, in the section commencing "How shall we sing the Lord's song?"—is happily intermixed with evidence of contrapuntal skill. Much may be expected from this talented young musician. All the students who took part in the programme justified their choice by the Principal, Sir Alexander Mackenzie, who conducted; special commendation being due to Miss Ida Betts for her brilliant rendering of Saint-Saëns's *Pianoforte Concerto* in G minor.

The Silvani and Smith Prize has been awarded to Michael Donnawell, a native of Pankota, Hungary; the Parepa-Rosa Gold Medal to Bertram H. Wallis; and the Charles Lucas Prize to John B. McEwen.

The prizes were distributed at St. James's Hall, on the 24th ult., by Lady Mackenzie; it was announced that Mr. Robert Newman, of the Queen's Hall, intended to present an Organ prize of ten guineas.

The Goring Thomas Scholarship for lyrical composition will be completed for at the Royal Academy of Music on September 25.

GUILDHALL SCHOOL OF MUSIC.

THE Worshipful Company of Musicians presented to the School recently a scholarship of the annual value of £9 9s. for composition students and this has just been won by Mr. H. Waldo Warner. The same Company's silver medal, presented triennially to the most distinguished student of the Royal Academy of Music, the Royal College of Music, and the Guildhall School, and coming to the last-named Institution in rotation this year, has been awarded to Mr. Lloyd Chandos, tenor vocalist. The gold medal of the School, with the associateship, has been won by Miss Jeanne Levine; the silver medal, with associateship, by Miss Edith Walton; and the bronze medal, with associateship, by Miss Julia Tabb. Miss Nellie Viveash was also successful in taking the associateship. Other prizes awarded are the Lord Mayor's prize, a purse of £5 5s., for soprano vocalists, to Miss Sara Sole; Mr. Alderman and Sheriff Samuel's prize, a purse of £5 5s., for mezzo-soprano vocalists, to Miss Flora Macdonald; Mr. Sheriff Hand's prize, a purse of £5 5s., for contralto vocalists, to Miss Edith Leslie; the Jenkinson prize, a purse of £5, for pianoforte students, to Miss Julia Tabb; the Chairman's prize, a purse of £5 5s., for organ students, to Mr. F. G. Goodenough; the Alexander prize, a book of poems, for elocution students, to Miss R. Isaacs; the Robinson prize (No. 1), a purse of three guineas, for tenor vocalists, to Mr. J. Ascough; the Robinson prize (No. 2), a purse of two guineas, for the best accompanist, to Mrs. Kate Ward; the Moore prize (No. 1), a purse of three guineas, for bass vocalists, to Mr. John Porter; the Moore prize (No. 2), a purse of £2 2s., for sight-singing students, to Mr. J. McGregor; the Tubbs prize, a gold-mounted violin bow (value £10), for violin students, to Miss Nellie Ridding.

NATIONAL TEMPERANCE CHORAL UNION.

THE sixth annual Choral Festival of this Association, held at the Crystal Palace, on the 2nd ult., included two

Concerts on the Handel Orchestra, sustained by about 140 choirs drawn from all parts of England. At the earlier of these Concerts 5,000 singers gave sacred choruses, anthems, part-songs, and glees with good effect, the majestic "Oh Father, whose Almighty Power" ("Judas Maccabæus"), going so well as to elicit an encore. The Conductor was Mr. W. E. Green, of Portsmouth, and Mr. F. Wilson Parish was at the organ. Later there was a Concert of adults, at which Mendelssohn's glorious "Hear my Prayer" was efficiently rendered, with Madame Clara Samuëll as the soloist. Dr. G. C. Martin, the organist of St. Paul's Cathedral, was the adjudicator at three choral contests. One of these was for choirs of from forty to sixty voices, each choir singing Smart's "Lady, rise, sweet morn's awaking" and a piece of its own selection; another was for choirs totalling from seventy to one hundred voices, the test pieces being Müller's "May-Day" and Pinsuti's "Good night, beloved"; and the third was for juvenile choirs of from twenty to forty voices. In the last-named, Portsmouth proved the winner, whilst Dowlais and Nottingham gained the victory in their respective classes.

THE TONIC SOL-FA FESTIVAL.

ONE of the most successful of the large choir assemblages at the Crystal Palace this year was that of the Tonic Sol-fa Association, on the 13th ult. The juvenile choir of 5,000 voices, in more than a dozen appropriate pieces, did credit to their teachers, whilst a later Concert, by 3,000 London and provincial adults, was excellent both in material and in execution. The youthful contingent sang George Merriitt's "O Lord of light and beauty," an arrangement of Beethoven's "Creation's Hymn," J. Frank Proudman's "The Statute Fair," Franz Abt's "Softly roam, gentle night," and the other compositions assigned them with spirit and praiseworthy attention to expression. Mr. S. Filmer Rook conducted, and Mr. Frank Proudman presided at the organ. For the Concert by certificated adult singers Mr. Leonard C. Venables took the *bâton*, the programme consisting of the first part of "St. Paul" and choral compositions by Sir R. Stewart, Henry Smart, and H. E. Nichol. The more solid portions of Mendelssohn's elevated work were rendered with a fervour and deliberation that demonstrated how grateful to the choralists was their task, and the effect upon the audience was correspondingly satisfactory. The solo parts were ably taken by Miss Margaret Hoare, Miss Edith Leslie, Mr. Henry Beaumont, and Mr. John Morley. From all concerned the Oratorio could scarcely have received more reverential treatment.

MUSICAL ASSOCIATION.

AN extra meeting of the Musical Association was held on the 16th ult., at 20, Hanover Square, when the touring party of American musicians was received by Sir John Stainer, and a paper read by Mr. Waldo S. Pratt, Professor of Music and Hymnology in the Hartford Theological Seminary, Connecticut, U.S.A.

After a few graceful words of welcome, Sir John assured his guests of the great interest with which musical progress in America was watched "on this side." European musicians, he said, perhaps prided themselves chiefly upon being guardians of the art treasures of a splendid past. There was good reason for this when it was remembered how European nations had evolved a symmetrical scale and sweet melody out of the apparently opposing elements of church plainsong and troubadour love-ditty; how they had learnt to pile melody on melody with bewildering skill in the madrigal, fugue, and polyphonic mass; how they had made instruments tell their own wordless stories; and how they had, by deft juxtaposition, development, and contrast of different keys and rhythms, raised forms which not only gave a distinct beauty to musical thoughts of the most diffident and unambitious character, but which were also found by the greatest geniuses to be unsurpassed as a medium of æsthetic expression. As partakers in our birthright, Americans also shared our guardianship, but with regard to the future their responsibility was greater than ours, for when the story of the great nations now thriving on

European soil should be as the history of Rome or Greece, of Egypt or Assyria, then would America have to render to surviving nationalities an account of her stewardship in art. This responsibility was not so remote as to make no call on Americans to-day. If indigenous American art was only as yet in its infancy, it yet needed training in the way it should go. The history of art showed how sadly a nation was thrown backward by the adoption of a false standard of taste, an untrue ideal of the beautiful, and by the neglect of the higher walks of art. It took centuries to bring back to the right path sentiment misdirected during one generation. He felt it to be his duty to plead for their preservation and culture of the anthem, a branch of art so peculiarly national and so essentially a need of English-speaking races. He prayed them to make it their adopted child, for it had in itself the power of teaching impressively, and bringing home to the inmost heart the highest truths of religion. He felt very strongly also that the beautiful plainsong verses, responses, inflections, and prefaces of our prayers and liturgy should not be lightly thrown aside. The plainsong of the prefaces of our liturgy, as sung now in St. Paul's Cathedral, was note for note the same that rang at least 800 years ago through the vaulted roof of that ancient Cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remained of wall or shrine, but the old Sarum office books survived. He fervently trusted that 800 years hence the same splendid musical relics and monuments of early Christendom might be heard rolling through mighty and gorgeous American Cathedrals, might be echoed there from wall to wall, from apse to baptistry, from shrine to porch, until hearers should say then, as they said now, surely such words, set to such music, so ancient and yet so full of life, sung by so many different races through such long ages, proclaim the eternal truth of the Fatherhood of God and the brotherhood of man.

After some appreciative words of thanks from a member of the American party, Mr. Pratt read his paper, which was entitled "The Isolation of Music." This might be briefly described as an eloquent appeal for the increased use of music as a part of general culture. The relation of music as an art and a profession to other branches of human activity was, the reader said, something that in the nature of things could never be fully and finally stated, but no one who looked back over the history of music as a factor in modern civilization but must be struck by its singular separateness from other factors. Instances might readily be found, even in recent times, where musicians have magnified this isolation of their art, as though it were an esoteric mystery to be fully made known only in the secret circles of the initiated. Wherever any line of human effort was elaborately followed as an absolute specialty, as it must be by those who achieve the greatest progress in it, the tendency to an isolating conception of it was inevitable. The extremely rapid development of music in the last two centuries was due to the large amount of this specialistic pursuit of it, and the natural effect of this fact upon the whole popular notion of music had been immense, and music had now, after some strange vicissitudes, pushed its way into remarkable prominence in what was called cultivated society. In spite of these facts, however, it had certainly been the fashion—at least, until very recently—among both musicians and outside investigators either to set music wholly apart from other phases and agencies of civilization, or at all events so to minimise its influence that it might be almost disregarded in any serious and important summary. This disdain of music as a historic fact and a persistent social force was too often merely a part of a sweeping disdain of every artistic factor in culture. The fine arts originated in the play-instinct of man. They were bound to develop somewhat in the directions of trivial amusement, of idle luxury, and even of positive folly. They were often most showy where the moral values of life and the higher energies of society were least regarded or most perverted. Consequently, it had sometimes assumed that the most petty aspects of all the arts were the most characteristic, and that all nobler developments were too exceptional to be carefully weighed. Art had not seldom been considered to be only a surface decoration of life, wholly incidental and accidental to the real substance. Music, of all the fine

arts, had been the most subjected to this sort of depreciation, being ranked far below architecture, sculpture, painting, and certainly all the literary arts. The theory of the essential uselessness of all artistic education which Locke had enunciated had been and still was widely diffused in all English thought. The consequence had been that whole systems of popular culture had been organised, with fine art of every description absolutely ignored. Generations of educated men had been trained with one side of their nature quite forgotten. The initial motive to all music, as to the other fine arts, was æsthetic gratification, and in most of its public developments there must remain a large emphasis on the appeal to the senses and to the instinctive tastes, absolutely without conscious moral purpose or any measurable co-relation with the profounder moral aspects of life. In the cultivation of most music, therefore, the apparent values were simply æsthetic. Church music was, however, different from other music, in that it was a deliberate application of an artistic means to ends outside itself, and to ends that obviously belonged to the highest moral and spiritual category. Church music aspired to deal as an interpreter and teacher with the eternal verities of religion, to offer a language for the utterances of worship, and thus in its own peculiar way to lay a directing and animating hand on the immortal soul. Every earnest church musician must base his work on some such daring conception as this, of its aims and potencies. This conception, however, was not the popular one. Too often the merely concertising theory of music cut ruthlessly into his hope and dream, and what he had wrought upon in eager reverence, like that of the mediæval cathedral builders, he saw taken and handled in the same frivolous and wanton spirit that had from time to time defaced and destroyed too many of the precious sanctuaries of Christendom. Or the church musician might content himself with believing that music, like every artistic influence, might at least work as an indefinite emotional quickener, unlocking the gates of the inmost heart, and ministering through the avenue of æsthetic delight to a somewhat intangible growth in the warmth of soul-life. He might appeal to the love of beauty, that its sisters, the love of truth and the love of righteousness, might spontaneously awake. But how often he found that in the popular mind there was either a dull insensibility to beauty or a wide chasm between æsthetic and other mental activities, so that at the best he had ministered merely to a selfish and worldly craving for excitement. What wonder then that the artist came to feel that he dwelt apart, in a different world to the generality of men, isolated and alone? We were, however, surely coming out of the utilitarian narrowness of the older time. There was in the progress of to-day a notable re-discovery of the sensibility as intermediate between the intellect and the will. This was producing a new attention to the fine arts as among the most brilliant fruits of knowledge and the most potent springs of conduct and character. The lecturer then gave some particulars concerning the efforts being made in America to develop musical appreciation by including it in the educational curriculum, and said that: "Either music had the capacity and the right to become far more of a wide-working social force than hitherto or she was not worthy of the prodigious outlay of wealth and energy that had been lavished upon her. Great responsibility rested upon those gifted enthusiasts who pushed their way into prominent positions, that they realised the importance of their possessing breadth of information, discipline of all the mental faculties, and sympathetic sense of the myriad interests and forces of our complex modern life. Greatness might consist largely in being a master in some one field, but greatness in helpless or ignorant isolation was at least half-mastered, if it were not in danger of being half-perverted. The limitations and perversions of music in popular estimation and handling were familiar to all. So far as these removed it from contact with human interests and efforts generally, or dissociated it from other artistic and literary fields to which it was strictly analogous, the resulting isolation demanded our closest study and our most determined efforts to reform. If music deserved to become less isolated than she had been in common thought, and especially in education, musicians must be foremost in believing it and in

proclaiming and exemplifying their belief. Music would be to the world only what musicians made it. It might for a time be something less, but it never could be more."

After passing a hearty vote of thanks to Mr. Pratt, proposed by Signor Randegger and seconded by Mr. Otto Goldschmidt, the President gave some interesting particulars of the facilities for the study of music at Oxford and in the Government schools, further particulars on the matter, at the President's request, being supplied by Mr. McNaught.

A UNIQUE CONCERT.

To celebrate the inauguration of the telephone trunk lines of the Post Office a novel Concert was held, on the 1st ult., at St. Martin's-le-Grand, whereby large audiences in the chief cities and towns of the United Kingdom enjoyed a somewhat lengthy programme of music transmitted from London by telephone.

The trunk lines now erected afford communication from London to the Midland Counties, Wales, Scotland, and Ireland, and in response to official invitation distinguished guests were present at Cardiff, Bristol, Birmingham, Hull, Leicester, Derby, Liverpool, Leeds, Glasgow, Edinburgh, Belfast, Dublin, and several other important centres, to listen to an excellent programme of vocal and instrumental music rendered in London.

A full orchestra, conducted by Mr. Arthur Crudge, in whose hands the whole musical arrangements of the evening were placed, performed standard overtures, operatic and various selections; in addition to which the programme, which extended over three hours, included vocal pieces, recitations, pianoforte, cornet, clarinet, mandoline, and concertina solos, and a tune from the bagpipes. The audiences at the various stations declared that the "reception" was perfect, and that everything sounded well-balanced and as distinct as though the Concert were being given in adjoining buildings.

"A MIDSUMMER NIGHT'S DREAM."

LOVERS of Shakespeare have doubtless reason to be so far grateful to Mr. Daly for permitting them to see some of the plays which delighted their forefathers and which are, alas! rarely presented on the stage nowadays, except by enthusiastic amateurs. The debt might, however, have been much greater if the reverence due to the world's greatest dramatic genius had been more fully manifested. It is not within the province of this paper to discuss the shortcomings of the acting and mounting of the "Midsummer Night's Dream," however we may deplore the introduction of pantomimic effects, and the mutilation of the text so ably commented upon by Mr. Archer in the *World*. It is our duty, however, to protest against the omission of the greater part of Mendelssohn's exquisite "Fairy" music, so completely in accord with the spirit of the text. With an exceptionally good theatre orchestra at his command, all that Mr. Widmer could give us was the *Scherzo*, a few odd pieces of the *Melodrame*, and a few bars of the "Wedding March," brought in with apparent reluctance and got rid of as soon as possible. The absurdity of replacing Mendelssohn's appropriate Overture by that of Weber's "Oberon" was only equalled by playing before the fifth act an arrangement of Mendelssohn's "Spring Song," which, beautiful in itself, was utterly inappropriate to the situation, so suitably represented by the triumphant "Wedding March." If Mr. Daly wishes to respect the art-loving section of the London public he will do well to consider all the points which a few candid critics have brought under notice before his next Shakespearian production is presented.

We are glad to learn that Dr. Lemare has definitely arranged for a second Festival at Bournemouth. The programme will include Sir A. C. Mackenzie's "Dream of Jubal" and "The Transfiguration," the new work written by Mr. F. H. Cowen for the forthcoming Gloucester Festival. Mr. Charles Fry is engaged to recite the verses in the first-named work.

REVIEWS.

Novello's Octavo Anthems. Nos. 485-494.

[Novello, Ewer and Co.]

THE issue of this series continues in undiminished proportions. The first on our list for the present is "And Jacob was left alone," by J. Stainer. This is for two bass soloists, the *Narrator* and the *Angel*, a tenor soloist, *Jacob*, and chorus. It is an elaborate and we might almost say dramatic composition, modern in general style and full of musicianly feeling. The close is very touching. No. 486 is "O saving Victim," the words a translation of an "O salutaris," by Rossini. The setting is in four-part harmony, and, though brief, is bold and declamatory; in other words, thoroughly characteristic of the Italian composer. No. 487, "Hark, the glad sound," by the Rev. E. V. Hall, is of course for Advent or Christmas. There are brief passages for solo voices, but the writing is simple throughout—that is to say, in the sedate and sober style of orthodox English Church music. No. 488, "Christians, awake," by Joseph Barnby, is a setting of the familiar Christmas hymn. Here again we have an example of our national methods in Service music, the composer employing broad diatonic harmonies with a few phrases in imitation to give relief. No soloists are required. The next three are also suitable for the Christmas season, No. 489, "When Jesus was born in Bethlehem," by A. C. Cruickshank, has phrases for treble solo, and is generally written in vigorous fashion, though it is certainly not difficult. No. 490, "O Jerusalem, look about thee!" by E. W. Naylor, is a quiet, smoothly written anthem that may be sung full throughout if desired. No. 491, "Break forth into joy," by Bruce Steane, is a little anthem of similar character, fairly bright, but quite unpretentious. We now come to another setting of "O Saving Victim," by W. A. C. Cruickshank (No. 492), for chorus only, but, within its limits, remarkably expressive. We have yet another Christmas anthem, "The whole earth is at rest," by J. Varley Roberts (No. 493). This is mainly full, but there is a tenor solo part. The composition is churchlike and dignified, but modern in feeling, with some measure of contrapuntal interest. No. 494, "Let Thy merciful ears," by Walter B. Bell, is a very brief and simple setting of the collect for the tenth Sunday after Trinity, suitable for a choir that is just attempting an anthem for the first time.

Original Compositions for the Organ. Nos. 228-238.

[Novello, Ewer and Co.]

THE first four of these issues consist of Sonatas by A. B. Plant, in D minor, G major, A minor, and C major respectively. They are musicianly works in two or three movements, and though not unduly elaborate or difficult, we think the composer has been somewhat over-modest in styling them Sonatas. The term Sonata might be fitly applied to the third and fourth. The next two numbers are a "Second Réverie" and a "Third Postlude" by B. Luard Selby. Sadness is the predominating feature of the *Réverie*, though there is a middle section comparatively cheerful in character. The Postlude in A has no indications as to the speed at which it should be taken, but we think minuet time would be about correct and suitable to the dignified character of the music. No. 234 is a Fantasia in D minor by Alan Gray, a young composer whose talent has already been widely noticed. The present piece is varied and extremely vigorous, but by no means formless. It is the work of an admirable musician, and those who give organ recitals should make its acquaintance. The next number is the late Sir Frederick Ouseley's fine Prælude and Fuga in A (No. 2), from a set of six. We conclude for the present with three pieces by the American composer, Dudley Buck. They are a Triumphant March in D (Op. 26), very bright and spirited; a Rondo Caprice in the same key (Op. 35), also cheerful and melodious; and "At Evening," an Idylle, also in D, a tranquil and charming little piece.

Ten Pianoforte Pieces. By Henry Purcell. Selected and edited by Norman P. Cummings and William H. Cummings. [Novello, Ewer and Co.]

THIS selection is not very happily named, since, in Purcell's day, there were no pianofortes, and the most important of the pieces chosen were written for viols, with only a figured bass part for the harpsichord; but apart from this initial unveracity, the edition is to be heartily welcomed and should speedily find its way into the portfolios of all patriotic pianists. The smaller pieces in the volume comprise two preludes, two almandes, a minuet, a cello Siciliano, and "A new Irish tune," which last will be recognised by some as the celebrated "Lilleburlero." These possess much musical interest, and, well-played in the bold straightforward spirit in which they are written, would be decidedly effective. They will also be found to provide excellent practice for attaining independence of the hands. The chief interest of the collection, however, is in an arrangement of two sonatas originally written for viols, with figured bass for the harpsichord, the first of the two being the one in F, commonly known as "The Golden Sonata," which attained considerable popularity in the composer's lifetime. The remarkable dignity and masculine vigour and depth of sentiment of this work are well preserved in the pianoforte version, and although the music loses much by absence of the strings, the arrangement will serve the commendable purpose of increasing familiarity with the sonata in many homes. The second Sonata, in G minor, although of less important dimension than the preceding, is an extremely interesting example of our great composer's skill and contains a *Largo* of broad and expressive character. It should be added that all the music is carefully fingered, and in accordance with what is erroneously styled the German method, but which Mr. Cummings has shown was in current use in England long before the time of Purcell.

How to Accompany. By Annie Glen.

[Robert Cocks and Co.]

EVERY student of the grotesque in music is acquainted with the young innocent (he or she) who "only wants to play well enough to be able to accompany songs," and has yearned to place him (or her) before Schubert's "Erl-King" or Liszt's "Lorelei" on a platform from which no escape was possible. Alas! it is to be feared that few realise how many and varied are the gifts and acquirements that go to make up a good accompanist. These, however, are so well set forth in Mrs. Glen's book that ignorance on the subject is no longer excusable. It is, indeed, wonderful that a work on this important subject should not have been issued years and years ago. The fact that the work now under notice has already reached a second edition shows that the need of such a treatise was felt—which is more than can be said of most of the instruction books flung upon the market every year. It is greatly to the author's credit that, being the first to treat the subject, she should have dealt with it so successfully and so completely. We have, indeed, only one fault to find—that from the numerous and, for the most part, excellent musical examples given of the various styles of vocal music, all of an ephemeral kind should not have been excluded. In other respects the book is quite excellent, both as regards matter and manner, and should be added to the book-shelf of every vocalist and pianist, whether teacher or performer.

The Technics of Violin Playing. By Carl Courvoisier.

[D. R. Duncan.]

THIS little book of just over one hundred pages may be warmly recommended to all violin students. Not a few, of those who deem themselves fair masters of the instrument will find in these chapters many useful hints and much important information. Mr. Courvoisier not only writes with the decision born of experience and thorough acquaintance with his subject, but supports his precepts and rules with reasons and explanations which carry conviction, and his remarks throw much light upon the causes

of prevalent faults and the more subtle matter of good tone production. Some of the comments might well be taken to heart by all students, as, for instance, the following: "It makes, indeed, a great difference as to time and trouble spent over our studies, whether we think out at a rapid rate every detail of action, and give our hands and fingers literally a dictation from the brain at the very first real attempt to do the thing—or whether we try to accomplish it thoughtlessly, mechanically, with just a notion of the final result—namely, a certain musical effect upon the ear." This concentration of thought upon the employment of the best mechanical means to obtain mastery of the technic of the violin forms the fundamental idea of the book. Every muscular action called forth by the violinist is analysed, and the importance of thinking clearly and establishing good habits is emphatically stated and impressed on the student. The independence to be established between the hands is happily expressed in the remark, "*Your bow is your breath*, wherewith to articulate, to phrase, and to infuse with lyric expression the contents of the music, while the left hand hardly does more than to furnish the notes to be converted into tones." Mr. Courvoisier concludes his excellent treatise by a timely protest against the ambiguous employment of the dot and slur in violin music, a matter to which the attention of composers and publishers may alike be advantageously directed.

Ballade in D minor. For Violin and Pianoforte. By S. Coleridge-Taylor. [Novello, Ewer and Co.]

MR. S. COLERIDGE-TAYLOR is one of the most promising students of composition at present at the Royal College of Music. In addition to this Ballade he has written a Nonet in F for strings and wind, a *Fantasiestücke* for two violins, viola, and violoncello, a Quintet for clarinet and strings, and a vocal piece for soprano solo and orchestra, entitled "Zara's Ear-rings." All these show distinctive individuality, which also characterises the Ballade now under review. Much interest pertains to this individuality of style, because the composer is partly of African descent and the remarkable use made of various rhythmic devices and the prominence of the barbaric element thus acquire peculiar significance. Violinists will find the Ballade an attractive piece by reason of its freshness and earnestness of expression. The pianoforte part, arranged by the composer from the orchestral score, is also interesting and enhances the effectiveness of the violin part. That a student-composer, yet unknown to fame, should be able to get such a high-class work printed reflects no small credit on English publishers generally, and is very encouraging to young writers.

Antique Wedding Music. By Arthur Nevin. Op. 5.

[H. Kleber and Bros., Pittsburgh.]

MR. NEVIN has written under the above title four melodious and pleasing pieces, consisting of a March, Bridal Song, Minuet, and Evening Song. They show graceful fancy and possess considerable individuality. The opening phrase of the Bridal Song is somewhat suggestive of a lullaby, but this cannot be said to be altogether inappropriate. The pieces are easy to read, and, tastefully played, would be effective.

Three Duets by Popular Composers. Arranged for two Violins, with accompaniment for the Pianoforte, by George Calkin. [Novello, Ewer and Co.]

IN a preface to these pieces Mr. Calkin says: "The custom which prevails in schools of allowing pupils to play in unison, to the practical exclusion of part-playing, has suggested the need of such pieces as are contained in this volume; and it is hoped that besides providing for the want that is felt, they will also tend to modify the custom." This laudable endeavour is well carried out. F. Kücken, Mendelssohn, and Rubinstein are the three composers from whom melodies have been taken and arranged in simple but effective manner for two violins with easy pianoforte accompaniment. The duets would form admirable pieces for "breaking-up" festivals.

August 1, 1895.

Composed by JAMES SHAW.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.

SOPRANO.

Un - der the green-wood tree Who loves to lie with me, And

ALTO.

Un - der the green-wood tree Who loves to lie . . with . . me, And

TENOR.

Un - der the green-wood tree Who loves to lie . . with . . me, And tune his

BASS.

Un - der the green-wood tree Who loves to lie with me, And tune his

Moderato.

PIANO.
(For practice only.)

The image shows a musical score for a song titled "The Bird Song". It consists of two staves. The top staff is for the voice, written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is simple and melodic, with lyrics written below it. The bottom staff is for the piano accompaniment, written in bass clef with the same key signature and time signature. The accompaniment features a steady eighth-note bass line and chords that support the vocal melody. The lyrics are: "tune his mer-ry note Un-to the sweet bird's throat, Un-der the green-wood mer-ry, mer-ry note". The score includes dynamic markings such as *p* (piano) and *f* (forte), and phrasing slurs. The overall style is that of a classic children's songbook.

tune his mer-ry note Un-to the sweet bird's throat, Un-der the green-wood

tune his mer-ry note Un-to the sweet bird's throat, . . . Un-der the green-wood

mer-ry, mer-ry note Un-to the sweet bird's throat, . . . Un-der the green-wood

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tree Who loves to lie with me, And tune his mer-ry note Un -

tree Who loves to lie . . with me, And tune his mer-ry note Un -

tree Who loves to lie . . with me, And tune his mer-ry note Un -

tree Who loves to lie with me, And tune his mer-ry, mer-ry note Un - to the

to the sweet bird's throat, Come hi - ther, come hi - ther; Here

to the sweet bird's throat, Come hi - ther, come hi - ther; Here

to the sweet bird's throat, Come hi - ther, come hi - ther, come hi - ther; Here

sweet bird's throat, Come hither, come hi - ther, come hi - ther, come hi - ther; Here

shall ye see No en - e - my, But win - ter and rough wea-ther, Come

shall ye see No en - e - my, But win-ter and rough wea-ther, Come

shall ye see No en - e - my, But win - ter and rough wea-ther, Come hither, come 1st.

shall ye see No en - e - my, But win - ter and rough wea-ther, Come hi - ther, come 2nd.

hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther; . . . Here shall ye see no en - e - my, here

ff *rit.* *mf a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *mf a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no . . en - e -
ff *rit.* *a tempo.* *mf* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no

ff *rit.* *mf a tempo.* *f*

rit.
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
rit.
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
rit.
 . . my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
rit.
 en - e - my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.

mf

Who doth am - bi - tion shun, And loves to lie i' the sun,

mf

Who doth am - bi - tion shun, And loves to lie . . i' the sun,

mf

Who doth am - bi - tion shun, And loves to lie . . i' the sun,

mf

Who doth am - bi - tion shun, And loves to lie i' the sun, Seek - ing the

f

Seek - ing the food he eats, And pleased with what he gets, *p* Who

f

Seek - ing the food he eats, And pleased with what he gets, . . Who *p*

f

Seek - ing the food he eats, And pleased with what he gets, . . Who *p*

f

food, the food he eats, And pleased with what he gets, . . Who *p*

doth am - bi - tion shun, And loves to lie i' the sun,

doth am - bi - tion shun, And loves to lie . . i' the sun,

doth am - bi - tion shun, And loves to lie . . i' the sun,

doth am - bi - tion shun, And loves to lie i' the sun, Seek - ing the

Seek - ing the food he eats, And pleased with what he gets,
 Seek - ing the food he eats, And pleased with what he gets,
 Seek - ing the food he eats, And pleased with what he gets, Come
 food, the food he eats, And pleased with what he gets, Come hi-ther, come

mf Come hi - ther, come hi - ther; Here shall ye see No
mf Come hi - ther, come hi - ther; Here shall ye see No
 hi - ther, come hi - ther, come hi - ther; Here shall ye see No
 hi - ther, come hi - ther, come hi - ther; Here shall ye see No

f en - e - my, But win - ter and rough wea - ther, Come
 en - e - my, But win - ter and rough wea - ther, Come
 en - e - my, But win - ter and rough wea - ther, Come hi-ther, come
 en - e - my, But win - ter and rough wea - ther, Come hi - ther, 1st. come
 2nd. come

hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
 hi - ther; . . . Here shall ye see no en - e - my, here

shall ye see no en - e - my, here shall ye see no en - e -
 shall ye see no en - e - my, here shall ye see no .. en - e -
 shall ye see no en - e - my, here shall ye see no en - e -
 shall ye see no en - e - my, here shall ye see no

my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
 en - e - my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.

musical notation includes: treble and bass staves, piano accompaniment, lyrics, and performance markings such as 'cres.', 'f', 'rit.', and 'a tempo.'

TO CHORAL SOCIETIES.

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RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
600.	I did call upon the Lord	Frank L. Moir.
601.	As it began to dawn	Myles B. Foster.
603.	Crossing the bar	H. H. Woodward.
605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were shepherds	John E. West.
612.	Now is Christ risen	Arnold D. Culley.
614.	Lord, I call upon Thee	J. Varley Roberts.
617.	Jesu, priceless treasure	John E. West.
618.	Thou crownest the year	John Booth.
621.	With all Thy hosts	John Stainer.
622.	There was silence in Bethlehem's fields	F. Koenig.
624.	O saving Victim	Myles B. Foster.
625.	Hearken unto me	H. Purcell.
628.	I will sing unto the Lord	A. R. Gaul.
629.	The eyes of all wait upon Thee	

Price Three-Halfpence each.

595.	O swallow, fly not yet	Walter W. Brooks.
599.	To the audience	Hamilton Clarke.
602.	Shine on, O moon!	Michael Watson.
607.	Wanderer's Night Song	Charles Wood.
608.	A lover's counsel	A. Wellesley Watson.
610.	In a drear-nighted December	Frederic H. Cowen.
611.	{ Soldier, rest! thy warfare o'er	G. A. Macfarren.
	{ I love my Jean	Hamish MacCunn.
613.	It was a lover and his lass (Morley)	George J. Bennett.
615.	Blow, ye gentle breezes, blow	J. F. Bridge.
616.	O'er the woodland chace	J. Christopher Marks, Junr.
619.	Ballad of Earl Haldan's daughter	Herbert W. Waring.
620.	Softly the moonlight	Robin H. Legge.
623.	The shades of night	F. Illie.
626.	Spring	Frederic H. Cowen.
627.	Now the wearied sun declining	J. Varley Roberts.
630.	Under the greenwood tree	R. F. Lloyd.
		James Shaw.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

24*	As the hart pants (Male Voices)	Ch. Gounod	3d.
505.	O all ye people, clap your hands	Henry Purcell	3d.
506.	O be joyful in the Lord	Geo. C. Martin	6d.
507.	O God, Who hast prepared	J. Varley Roberts	2d.
508.	O Saviour of the world	"	2d.
509.	Let not Thy hand	J. Stainer	2d.
349*	Behold, how good and joyful (S.A.T.B.)	A. J. Caldicott	3d.
510.	Praise the Lord, O Jerusalem	Henry Purcell	4d.
513.	Praise the Lord, O my soul	"	6d.
514.	Thy word is a lantern	"	4d.
515.	Through peace to light	J. H. Roberts	3d.
516.	There were Shepherds	E. Pettman	3d.
517.	Great and marvellous are Thy works	J. F. Bridge	4d.
519.	I will open rivers in high places	E. Pettman	3d.
520.	O give thanks unto the Lord	Bruce Steane	3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

744.	The last lord	Hamilton Clarke	3d.
725.	Song of night (arranged from Op. 71, No. 6)	Mendelssohn	2d.
726.	O lovely May!	Edward German	3d.
727.	The Hag	B. Luard Selby	4d.
728.	Stay, sweet day	G. Garrett	2d.
729.	Who is Sylvia?	E. German	3d.
730.	The Shepherd's waking	Eaton Fanning	3d.
731.	Cherry ripe	S. P. Waddington	3d.
732.	Mary Morison	G. H. Ely	3d.
733.	Viva Sempre	Baldassare Donato	2d.
734.	Chi la gaigiarda	"	3d.
735.	Soft, soft wind	J. R. Dear	2d.
736.	Lie down, poor heart	F. C. Woods	3d.
737.	The shades of the moonlight sleeps	D. Emlin Evans	14d.
738.	A red, red rose	J. Varley Roberts	2d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

213.	Magnificat and Nunc dimittis in F	T. W. Stephenson	4d.
214.	Five Kyries	Oliver King	3d.
215.	Magnificat and Nunc dimittis (Greg. Tones)	Dr. Warwick Jordan	3d.
216.	Benedictus (1st Series). (Greg. Tones)	J. Stainer	2d.
217.	Magnificat and Nunc dimittis in G	G. J. Bennett	6d.
218.	Hymn, "Crossing the Bar"	J. Barnby	14d.
219.	Benedictus (2nd Series). (Greg. Tones)	J. Stainer	2d.
220.	Four Evening Hymn Tunes	E. Pettman	2d.
227.	Hymn, "The strain upraise of joy and praise"	"	3d.
228.	Te Deum in F	Chas. Macpherson	3d.
229.	Jubilate Deo in F	"	3d.
230.	The Ambrosian Te Deum	After Merbecke	3d.
236.	Magnificat and Nunc dimittis (Unison)	Walter Macfarren	3d.
237.	Te Deum laudamus (1st Series). (Greg. Tones)	J. Stainer	2d.
241.	Magnificat and Nunc dimittis in G	George C. Martin	6d.

To be continued.

THE ORPHEUS (New Series).

271.	The minstrel's voyage	L. Spohr	3d.
272.	Old affection	"	4d.
273.	Drinking Song	"	2d.
274.	Sunset	Percy Pitt	3d.
275.	When fierce conflicting passions	S. S. Wesley	6d.
276.	Come to me, dreams of heaven	Herbert W. Schartau	4d.
277.	To a kiss	W. Beale	2d.
278.	The rook sits high	King Hall	4d.
279.	Bacchanalian Song	Hamilton Clarke	4d.
280.	Cradle Song	Arthur Stenz	2d.
281.	To Phoebe	J. Frederick Bridge	3d.
282.	One by one	Marie Wurm	2d.
283.	Not a drum was heard	A. M. Goodhart	6d.
284.	At that dread hour (Faith)	S. S. Wesley	3d.
285.	The Ivy	C. Lee Williams	3d.
286.	A red, red rose	J. Varley Roberts	2d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

44.	O ye that love the Lord	S. Coleridge-Taylor	14d.
45.	Ponder my words, O Lord	Arnold D. Culley	14d.
46.	Jesu, Who from Thy Father's Throne	F. C. Woods	3d.
47.	Have mercy upon me, O God	F. White	14d.
48.	Jesu, word of God (Ave Verum)	"	14d.
49.	Shew me Thy ways, O Lord	J. V. Roberts	3d.
50.	The Lord opened the doors of Heaven	F. C. Woods	3d.
51.	Watch ye and pray	G. R. Vicars	2d.
52.	The path of the just	J. V. Roberts	14d.
53.	O Lord, correct me	James Coward	14d.
54.	I will arise	Charles Wood	14d.
55.	The Angel of the Lord	Alan Gray	14d.
56.	Jesu, Saviour, I am Thine	Bruce Steane	14d.
57.	O Lord, Who hast taught us	A. G. Iggulden	14d.
58.	Almighty and Everlasting God	John Stafford Smith	14d.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

295.	In a year	Felix Woyrach	3d.
296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298.	Whither away?	C. Villiers Stanford	4d.
299.	Summer	Hamilton Clarke	4d.
300.	To the woods	"	3d.
301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	3d.
303.	Softly the moonlight	F. Illie	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	"	3d.

To be continued.

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Santley's Singing Master. Part II. [Chappell and Co.]

THOSE who have been studying the first part of Mr. Santley's book will doubtless welcome the second portion of the work, which consists of 120 exercises designed to cultivate power of expression and vocal flexibility. The latter, the author justly says, in a brief preface, "is quite as necessary for cantabile as for florid music. A simple turn, if not executed with grace and precision, instead of an ornament to, becomes a blot on your singing; a shake a meaningless wobble; and a scale a disjointed succession of sounds." Some excellent advice is also given concerning the practice of scales, and in these days, when many singing masters are teaching variation of vowel sounds according to the register of the voice in which they occur, it is interesting to observe that this experienced vocalist, who is so justly famed for his fine articulation and declamation, lays down the dictum that "the vowel sound with which you begin the scale must never vary throughout its length." The attention of students may also be specially directed to the comment that "a well executed scale in moderate time will always give the idea of quicker movement than a slovenly scale taken at much greater speed."

A setting of the Te Deum in C. For Festival or general use. By Augustus Toop. [Novello, Ewer and Co.]

THIS musical illustration of the world-known Ambrosian hymn is in four parts, soli and chorus, but occasionally the sopranos and tenors are sub-divided. The style is, generally speaking, broad, dignified, and church-like, with, however, modern feeling alike in the vocal harmonies and the organ accompaniments. The composer has unquestionable talent for church music, but he permits the accent of the words to fall occasionally on the wrong syllable. We do not say "magnify," and "Sabaoth" is distinctly wrong. This point may be mentioned because there is very much that is meritorious in Mr. Toop's *Te Deum*. Without being in the least beyond the capacity of fairly well-trained choirs, it is throughout fresh and effective.

Souvenir du Château de Westerloo. For Clarinet in B flat, or Alto Saxophone in E flat, with Pianoforte accompaniment. By Nazaire Beeckman.

Cinquième Air Varié. For Clarinet in B flat, with Pianoforte accompaniment. By Casimir Fabre.

Méditation pour Flûte. With accompaniment for the Pianoforte or Harp. By P. A. Genin.
[Paris: Richault et Cie.]

PLAYERS of the above-mentioned wind instruments would do well to examine these pieces, all of which are pleasing and present no special difficulties. The *Méditation*, in particular, possesses considerable melodic charm, and the ornamental passages for the flute are effectively written. In bar 2 of the *Souvenir an F natural* has been omitted in the bass of the pianoforte part.

Trois Morceaux de Salon. For Violin and Pianoforte. Op. 49. By Emile Sauret. [Novello, Ewer and Co.]

VIOLINISTS who have acquired fair command of their instruments will doubtless welcome these graceful and expressive pieces. The first is an *Andante*, skilfully developed from a theme possessing much individuality. The second piece, entitled "*Ethelia*," is distinguished by melodic grace and contains an episode of impassioned character which provides effective contrast to the prevailing sentiment. A *Mazurka*, to be played *con fuoco e spirito*, concludes the volume. This requires for its effective interpretation a vigorous attack and executive brilliancy, but the difficult passages will well repay being mastered.

Gavotte in D. By Jean Philippe Rameau. Arranged as a Quintet for Pianoforte and Stringed Instruments, by Berthold Tours. [Novello, Ewer and Co.]

THIS forms the fourth number of Messrs. Novello's attractive series of Albums for Pianoforte and Stringed Instruments, and is the well-known *Gavotte* from the great theorist's ballet opera, "*Le Temple de la Gloire*," produced at the Académie Française, on December 7, 1745. Mr. Tours has done his work well. There is no need to say more.

FOREIGN NOTES.

AMSTERDAM.—Herr W. Mengelberg, hitherto musical director at Lucerne, has been appointed to the conductorship of the Concertgebouw Orchestra, vacated by M. W. Kes, the future Conductor of the Glasgow Concerts.

BAYREUTH.—Frau Mottl, who recently made her English debut at the Mottl Concerts at Queen's Hall, has been engaged by Frau Cosima Wagner for the parts of *Freya* and *Gutrune* in the revival of "*Der Ring des Nibelungen*" next year.

BERGAMO.—The memory of Donizetti is to be signally honoured by the erection in this, his native place, of a theatre bearing his name and fronted by a statue of the composer. A syndicate has been formed for the purpose of carrying out this project, with Count Suardi as its leading member.

BERLIN.—Notwithstanding the somewhat contemptuous press criticism of Herr Reinhold Becker's opera "*Frauenlob*," the melodious and picturesque work appears to have established itself in public favour during the half-dozen performances accorded to it just before the close of the Royal Opera for the annual vacation. As a consequence, "*Frauenlob*" will probably make the round of German theatres, several of which have already acquired the right of performance.—Herr Max Bruch's new oratorio "*Moses*" is to be first produced on the occasion of the bicentenary of the Berlin Royal Academy of Arts next year.

—Signor Sonzogno, the Milan publisher and impresario, will give a season of "young Italy" operas at the Theater unter den Linden in the coming autumn.—Herr Arthur Nikisch is to conduct the Philharmonic Concerts during the coming season, from October to March next. Among the eminent performers who will appear during that time are Brahms, Paderewski, Sarasate, d'Albert, Burmeister, Leopold Auer, Josef Hofmann, Jean Géard, and Frederic Lamond.—The 100th performance in Germany has just taken place of M. Edgard Tinel's Oratorio "*Franciscus*."

—The Royal Opera House is about to undergo important structural alterations, partly with a view of rendering it more safe in the event of fire; it being likewise intended to lower the orchestral podium, after the example of Bayreuth. In the meantime, the performances, to be resumed this month, will take place at the Kroll'sche Theater, which has been fitted up for the purpose.

BRUNSWICK.—An opera, "*Fabian*," by Herr Adolph Klager, a local musician and musical author of ability, was recently brought out at the Court Theatre, where it met with a decided success.

BUDAPEST.—In a competition in orchestral composition, opened some time since by the Philharmonic Society here, the first prize has just been awarded to Herr Julius Major for a "*Hungarian*" Symphony.

COLOGNE.—The first novelty to be presented at the Stadt-Theater during the coming season will be a one-act opera, entitled "*Amen*," the composer of which is Herr Heydrich, the well-reputed Wagner tenor of that Institution. Herr Heydrich was originally a contrabassist at the Dresden Opera, and is a good all-round musician, having undergone a complete course of study under Dr. Willner before appearing on the lyric stage.

DRESDEN.—The recent revival at the Hof-Theater of Haydn's comic opera "*Lo Speciale*" ("*Der Apotheker*," in the German version) was a distinct success. The pleasing little work, with its conventional but amusing action (skilfully contracted by the adapter of the libretto, Dr. Hirschfeld, from its original three into one act), exhibits the "father of the symphony" in the hitherto scarcely suspected character of a forerunner of Mozart in comic opera.

FRANKFORT-ON-MAIN.—Just previous to the close of the Stadt-Theater for the holidays, the management brought out a charming and highly appreciated novelty, "*Janie*," a musical idyl, in three acts, by Jacques Dalcroze, the libretto by Ph. Godet, ably translated into German by Felix Vogt. The score, interesting throughout, is especially strong in its orchestration.—The directors of the Raff Conservatorium have just issued their annual report, from which it appears that that very ably-conducted Institution, during the academic year just closed, numbered 144 students—viz., 132 German, 5 English, and the

remainder of other nationalities. It has a staff of twenty professors.

FLORENCE.—Arrigo Boito's opera "Nerone," for so many years vainly talked of and anticipated as to have become almost a myth, has, some Italian journals assure us, at length become a reality. It is added that the completion of the work was brought about by Verdi, who humorously declined to undertake the setting of a new libretto, offered him by the composer of "Mefistofele," until the latter had put the finishing touches to his own "Nerone." The story is pretty enough, even though it may leave some lingering doubts still on the mind as to its accuracy.

GENOA.—Signor Leoncavallo has, it is said, just completed the score of the opera "Roland von Berlin," for which the late Emil Taubert had furnished the libretto, and intends personally to deliver his work to the Kaiser. Meanwhile, another opera, "Roland," is being signalled from the pen of the Maestro Puccini.

GHEENT.—M. Gevaert's long-expected important work, "La Mélodie antique dans l'église latine," has just been published here by M. Ad. Hoste. It forms a pendant to the learned author's standard work, "Histoire et théorie de la musique de l'antiquité," published some years since.

HONOLULU.—It will be news to many that this, the capital of Hawaii, has been for some years in the possession of an opera house, in which an annual series of performances is being given by an operatic company from San Francisco. There is here, moreover, an excellent military band of native musicians, under the able direction of Herr Berger, whom the German Government sent over some years since at the request of King Kalakaua.

LANGWETHEN (RUSSIA).—The recent celebration here of the "diamond" wedding of Preceptor Werner affords a glimpse of the "patient merit" characterising the work of the typical provincial schoolmaster. Not only does the veteran pedagogue still daily wield his sceptre in a crowded schoolroom, but he also conducts the singing of his excellently-trained choir during service on Sundays. All honour to the worthy preceptor of Langwethen!

LEIPZIG.—The publication has just been completed, by Messrs. Breitkopf and Härtel, of the monumental work entitled "Deutscher Liederhort," a collection in three volumes of over 3,000 German Volkslieder, gathered with erudition and indefatigable zeal by the late Johann Erk, of Berlin, and edited, after the decease of the latter, by Herr Boehme, under the auspices of the Royal Saxon Government. A large number of exquisite folk-songs are here published for the first time.—Professor Hermann Kretzschmar, of Leipzig, and Herr Eugen d'Albert, of Weimar, have been elected members of the directorate of the Allgemeine Deutsche Musik-Verein.

MILAN.—A new ballet, entitled "Venus," is in course of being mounted at La Scala, involving some special practising on the part of a number of coryphées, who in the new work will have to execute a *divertissement* on bicycles! The once graceful art of a Vestris and a Taglioni is apparently advancing *rapidly*, though scarcely in the right direction.—A new opera by the Cremonese Maestro, Ferri, has been accepted for performance at La Scala, the work being entitled "Chopin." The conception of the Polish tone-poet and Georges Sand as the respective hero and heroine of an opera must be allowed to be distinctly precious.—Amongst the artists already engaged for the coming operatic season may be mentioned Madame Lola Beeth, the Viennese *prima donna*, who is to appear in "Fidelio"; Madame Huguet; the famous baritone, Kaschmann; and the tenors, Garulli and Dombrowski.—The Maestro, Pietro Florida, whose opera, "Maruza," has met with conspicuous success at recent first performances at Turin and Venice, has been commissioned by Messrs. Ricordi, the well known publishing firm, to write new operatic works, of different *genre*, of which, as in the previous instance, Signor Florida is to be his own librettist.

MUNICH.—In the absence this year of representations at the Bayreuth Theatre, two complete cycles of Wagner's works will (as previously stated by us) be given at the Hof-Theater during the present and next month respectively. First cycle:—"Die Feen" (3rd inst.), "Rienzi" (8th), "Der fliegende Holländer" (11th), "Tannhäuser" (13th), "Lohengrin" (15th), "Rheingold" (17th),

"Walküre" (18th), "Siegfried" (20th), "Götterdämmerung" (22nd), "Tristan" (25th), and "Die Meistersinger" (27th). The September cycle will take place in the order and on dates exactly corresponding with the above, so that September 27 will see the last performance of the series. There will, however, be extra representations of "Tristan" on the 29th inst. and of "Die Meistersinger" on September 1, under the direction of Herr Hermann Levi.—The well known painter, Friedrich Bodenmüller, is exhibiting just now, at the Academy of Fine Arts here, a series of three pictures, intended to illustrate Beethoven's "Moonlight" Sonata, which are attracting considerable attention.

PAMPOLUNA.—A series of interesting Concerts was given here last month, in which Madame Bertha Marx-Goldschmidt and Señor Sarasate took part. These Concerts, which were instituted by the great Spanish violinist some twenty years since, are of annual recurrence, the receipts being given to the poor of this, his native town.

PRAGUE.—A new opera, by Carl Bendl, entitled "Mother Milo," achieved a signal success upon its first representation towards the end of the season just concluded at the National Theatre.

ROME.—An interesting season of *opéra seria* is to be inaugurated, in November next, by the *impresario*, Alfredo Collina, at the National Theatre, in the course of which several new works by Italian composers are to be brought out for the first time. Amongst the artists engaged are named Madame Anna Stehle and the tenor, Garbin.—Signor Mascagni, who appears to be resting for a while upon his operatic laurels, has assumed (or rather resumed, for we owe to him already an auto-biography) the literary pen in a series of articles on "Libretti e librettisti," and, of course, "I critici musicali," to whom, generally, he owes more of his success than the composer of "Cavalleria" is probably aware.

ST. PETERSBURG.—Considerable interest having been awakened in Russia of late years in the collection and preservation of old native folk-songs, as handed down by tradition, a section of the Geographical Society has now, at the instance of the Emperor, been specially commissioned to make a systematic search in the different provinces, the results to be published from time to time.

STUTTGART.—Herr Zumpe, the excellent Conductor at the Royal Opera, is about to retire from his position, and has accepted the conductorship of the Kaim-Orchestra, of Munich, an institution of rapidly growing importance in Southern Germany. Herr Zumpe's successor here will be Dr. Aloys Obrist, a sterling musician who has already won his spurs as an orchestral conductor at Rostock and Augsburg.

TUBINGEN.—An Aria by Mozart, hitherto considered lost, and deplored as such in the latest edition of Jahn's biography of the master, has just been brought to light. We refer to the air "Ah, non lasciar mi, no," in Metastasio's "Didone abbandonata," composed for Frau Dorothea Wendling, in Mannheim, in 1778. An undoubted copy of this most interesting, and, it is said, particularly valuable composition has been discovered by Dr. Kauffman, the academical music director here, amongst papers belonging to his late father, who was an ardent collector of Mozartiana.

VIENNA.—The 300th performance of "Il Trovatore" was recently recorded at the Imperial Opera, where Verdi's *chef d'œuvre* was first produced in 1854. This is the highest number of performances accorded here to an opera by any living composer.—Signor Leoncavallo's new opera, "Medicis," is to be brought out in November next at the Imperial Opera, under the personal supervision of the composer.—Johannes Brahms is just now engaged upon the setting of a number of charming *Lieder*, written in her native dialect by a peasant woman in East Prussia. Johanna Ambrosius, whose poetic gift has only recently been brought to light.—A new ballet, "Die Blumefee," the scenario by Herr Birkmeyer, formerly of the Imperial Opera, the music by Herr Noues, is shortly to be produced at the new Carl Theatre, under the direction of Herr Jauner.—Anton Bruckner, who has just recovered from a serious illness, has accepted the gracious offer of the Emperor of a summer residence at Schloss Belvedere, in the vicinity of the capital, where the veteran musician

is engaged upon the composition of a new symphony, his ninth.—Johann Strauss's latest composition, the "Lenbach Walzer," has a little history attached to it. Some years since the eminent painter, Lenbach, invited Strauss and his wife to his home in Munich, where he painted both their portraits, considered masterpieces by all who have seen them, but for which the artist refused to accept any remuneration. Johann Strauss's *revanche* for the delicate compliment has now appeared in the dedication of the "Lenbach Walzer."

WEIMAR.—Weimar has been passing through what is here called a Capellmeister crisis, provoked by the appointment of Herr d'Albort and the projective additional appointment of Herr Stavenhagen to a Capellmeistership at the Hof-Theater. The question of precedence in authority naturally arising, the former tendered his resignation, which, after repeated application, has at length been reluctantly accepted by the authorities. In addition to this event, though not necessarily connected therewith, Herr Bronsart von Schellendorf, for many years the Intendant of the Hof-Theater, has likewise resigned his position. He is to be succeeded by Herr von Vignau, who has held a similar appointment at the Court Theatre of Dessau.

ZITTAU.—Preparations are going forward for the celebration here, on the 16th inst., of the birth-centenary of Heinrich Marschner, who was a native of this town.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

EVEN for the month of July there has been an unusual lull in local musical circles and, consequently, there is little of importance to record. We are hardly likely to be aroused from our present lethargy until the middle or the end of September, when our busy season approaches. Just now, the principal Concerts are dispensed *al fresco*, and very delightful it is to roam through our numerous well-laid-out parks and to listen to the various local bands, and still more interesting is it to watch the crowds of artisans who avail themselves of the privilege given them to hear all kinds of music, without any charge of admission being made. This sudden innovation of giving free music in our parks is of recent date and originated two or three summers ago, when a committee of gentlemen banded themselves together to provide this much needed want. The matter was taken up with the wonted spirit which characterises our citizens, and now the institution of park music has proved one of the happiest and most successful features in the musical history of this city.

Some excellent grand Military Concerts were given at the Edgbaston Botanical Gardens by the bands of the Royal Marine Light Infantry (Portsmouth Division), under the direction of Mr. George Miller, and the Royal Horse Guards (Blues), conductor, Mr. Charles Godfrey. The latter band specially attracted a highly representative and fashionable assembly, both in the afternoon and evening, the programme having been modelled with a view to please all tastes. The most noteworthy and best arranged selections were from "Hänsel und Gretel," "The Chieftain," and "The Shop Girl." A delightful Gipsy Suite, by German, and Mr. Godfrey's Fantasia, "Reminiscences of Handel," found special favour with the audience. Mention should also be made of the excellent rendering of the "Tannhäuser" and "Ruy Blas" Overtures.

Some good work is done by the pupils of the Birmingham and Midland Institute School of Music, and a marked progress was shown by the students of the orchestral classes, under Mr. Fred. Ward's direction, at their recent Concert given in the large Lecture Theatre of that Institution. Some decided progress was also shown by the pupils of the advanced pianoforte classes at a miscellaneous Concert, where the various branches taught in the School of Music are periodically represented. The least satisfactory result, in my opinion, is in the solo singing, and it only tends to show that both in method and style much has to be done in this special branch of musical education ere pupils can exhibit in public.

The free Organ Recitals given by Mr. C. W. Perkins (the City Organist) every Wednesday afternoon, in the Town Hall, is another welcome institution, for which we

have to thank the city authorities. The attendance varies from three to four hundred or more, and the excellently arranged programmes, which, as a rule, include excerpts from all schools, are greatly appreciated. I gladly refer here to a charming "Air varié" (in manuscript), specially written for Mr. Perkins for the organ by our esteemed townsman Mr. Andrew Deakin, which Mr. Perkins included in his last programme. It is framed on strictly classical lines and is Mozartean in character.

Mr. A. E. Daniel, a local well known musician who has already produced several choral works, songs, &c., achieved lately considerable success by his new composition, an Orchestral Overture, which was admirably played by the Empire Palace Orchestra, under Mr. Grimmett's baton. The Overture opens with an *Adagio* in A minor and is followed by an *Allegro moderato* in A major, in which the composer displays some fine orchestral colouring and a sound knowledge of counterpoint. The whole character of the work is bright and spontaneous.

A Concert was given in the Masonic Hall, on the 16th ult., by Madame Moriani, an eminent singing teacher of Brussels, for the purpose of bringing out some of her pupils. Among them were the Misses Florence and Bertha Salter, who have already made their *début* in London, Mdle. Alice Verlet, Miss Rosina Hammacott, and Miss Ethel Marsh. Mons. Louis Hillier, violinist, contributed several solos. Madame Moriani informs me that her pupil, Mdle. Alice Verlet, has just been engaged as *prima donna* at the Opéra Comique, Paris.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE dulness of the present period was relieved, on the 10th ult., by a visit of the Evangelist's Church music party to Liverpool. These enthusiastic Americans, to the number of about eighty, spent the preceding day in Chester, when Dr. J. C. Bridge officiated at the Cathedral organ; the programme of services for the day including some of his compositions. The trip to Liverpool followed, and it had been a part of the scheme to view the Hope-Jones Organ Works, but this was not actually accomplished, and a visit to St. George's Hall sufficed to fill up the time at disposal. Mr. H. A. Branscombe had been happily selected as a representative local organist for the occasion, and performed the following programme: March for a Church Festival (Best), Aria in B flat (Smart), Sonata (No. 1) in F minor (Mendelssohn), Selection, "Faust" (Gounod-Branscombe), Allegretto from "Italian" Symphony (Mendelssohn), and Toccata in F (Bach). After the Recital Mr. Branscombe invited the party into the organ gallery, where they examined and tried the "Willis" instrument. They were greatly impressed with the sonority and beauty of the diapasons and the characteristic tone and exceptionally good attack of the reeds. They expressed the idea that nothing finer would be heard throughout their tour, and the surroundings of the magnificent hall lent a special charm to all they heard. After a visit to the Walker Art Gallery, and lunch, the party continued their tour, and left the second city for its rival, Manchester.

Application to Mr. Broadbent, Secretary of the Philharmonic Society, as to the works to be produced next season, has elicited a reply to the effect that the "arrangements are not yet completed." The reason for such mystery is not apparent, the following having been, to all intents and purposes, fixed upon by the committee. For the first Choral Concert, Handel's "Alexander's Feast" and Goring Thomas's "Song of the Skylark"; at Christmas time, Mendelssohn's "Hymn of Praise," and for the closing evening, Saint-Saëns's "Samson and Dalila." During the season there will also be a performance of Beethoven's "Choral" Symphony, and the bi-centenary of the death of Henry Purcell will be celebrated by the revival of some of his music. Sir Charles Hallé retains his position as conductor, and Mr. H. A. Branscombe that of chorus-master and organist.

The Organ Recitals in St. George's Hall, on June 29, were again given by Mr. J. Herbert England, a young organist of great promise, and, on the 6th ult., Mr. Edwin

H. Lemare, of Holy Trinity, Sloane Square, was the organist. Mr. Lemare presented programmes of great variety and interest and there was a large audience, especially at the evening Recital.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A KIND of St. Martin's summer in music has brought to us much brightness to relieve the monotony of the quiet months, and to soothe us amid the excitement of politics and the uproar of elections. The lengthened visit of what is called the *Répertoire* Company of Mr. D'Oyly Carte proved very successful, and the opportunity afforded of again comparing the various works in which Mr. Gilbert and Sir Arthur Sullivan co-operated was welcome. It would, of course, be easy to point out vocal deficiencies, but, on the other hand, it would be difficult to imagine a greater all-round efficiency, and to show how, with pecuniary safety, any higher talent could be secured. Altogether, the position of light opera has been strengthened; the readiness attested of the public to enjoy a perfectly healthy and innocent, while truly artistic pleasure; and it has been a relief to have a good hearty laugh at the absurd complications of the librettist, without being brought into contact with any distasteful matter.

The last Saturday in June brought the annual Degree day of the Victoria University, when Dr. Hiles (the acting Professor) presented Mr. T. Herbert Ingham for graduation as a Bachelor of Music. It is understood that the attendance upon classes in which the three years' course of study provided in the Owens College (the seat of the University) is pursued, under the guidance of Dr. Hiles, is rapidly increasing, and that each year may be expected to show a growing efficiency. The conditions for the higher degree have now been tabulated, and the requirements show not only a very careful provision for the scholastic training of the students, but a wise recognition of the importance of a modernised tone. The higher music of the Concert-room, as well as of the Church, is to be kept steadily in view.

At the Royal Manchester College of Music the annual examinations occupied the whole of the first week in July, the mornings being devoted to the serious inspection of the students in their class-rooms, and the afternoons to public performances in the charming little concert-room of the Institution, and to the testing, in the larger theatre of the Owens College, of all the pupils in harmony and composition by a series of graded papers drawn up by Dr. Hiles. The results have abundantly proved the excellence of much of the training given in the College of Music during the two years since its foundation, and have confirmed the hope of its promoters that the College may soon prove its claim to rank with the best European schools of art. The Principal, Sir Charles Hallé, accompanied by Lady Hallé, sailed on Saturday, the 13th ult., for a professional tour in Southern Africa, well pleased with the result of his superintendence of the young Institution, of which the buildings are to be greatly enlarged during the present vacation.

And summer brings, also, public examinations of various kinds—band and choral contests. Following the Tonic Sol-fa Festival (at which Dr. Roland Rogers, of Bangor, presided), the Philharmonic Society, of Mr. G. W. Lane, held its annual Choral Competition in the Botanical Gardens, on the 13th ult. In awarding the three prizes to the Hanley Vocal Union (Mr. Garner), the Werneth Vocal Society (Mr. Jackson), and the Newcastle Ebenezer Choir (Mr. S. Hughes), Dr. Hiles, the umpire, spoke of the indebtedness of the public to those enthusiasts in song who so disinterestedly give labour and time to the cultivation of that part-singing, a love of which has ever been a characteristic of our race, and who are ready, ever and anon, to measure their attainments against those of their sisters and brothers who in other districts similarly devote themselves.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Summer Term in Oxford is the great time for College Concerts, and about half of the Colleges attempted to entertain their friends in this way. Some of them did

not rise above a miscellany of ballads and part-songs, of no particular interest; but good performances with chorus and orchestra were given of Handel's "St. Cecilia's Day" and Bach's "Coffee Cantata" (Kemble College), Dr. Mee's "Delphi" (Queen's College), Bennett's "May Queen" (Merton), and Romberg's "Lay of the Bell" (St. John's). Only one absolute novelty was produced, a very taking choral piece, called "Woods that wave o'er Delphi's steep," by Dr. Sangster, which received a good rendering at Queen's College, and was much applauded. The same remark will apply to the only instrumental novelty, a Suite for string orchestra by Mr. Woods, which was included in the Exeter College programme. The principal symphonies were Haydn's in E flat major (Queen's), Mozart's "Jupiter" (Merton), and Haydn's G major and Mozart's G minor (Balliol). The standard of performance attained was decidedly high.

The Cowley St. John Vocal Society gave a very good account of itself in Mendelssohn's "Athalie," and the Choral and Philharmonic Society presented a Madrigal programme, the bulk of which was contributed by musicians who have at various times been conductors of the Society.

As usual, a number of well-known performers have appeared at various times and in various places, though, also as usual, without attracting many auditors. The University Musical Union held a great Festival Meeting at the beginning of the term, but the proceedings were not open to the public.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE musical season is now quite at an end, except that the Opera still continues to give its representations. All those belonging to the *personnel* of our great orchestras have dispersed themselves among the seaside resorts and towns celebrated for their waters. The "Grand prix de Rome" was awarded to M. Letorey, a pupil of M. Charles Dubois, and the second "Grand prix" to M. Max d'Ollone, a pupil of M. Massenet. The different sections of the Institution have met together in order to settle the programme for the *fêtes* of its centenary; these *fêtes* will take place on and from October 23 to 26. The members and foreign correspondents will be invited amongst others. Guiraud's opera, which M. Saint-Saëns has just completed, will be named "Frédérigo," its original title, "Brunehilda," being abandoned.

"Xavière," an opera by M. Charles Dubois, will be put into rehearsal as soon as the Opéra Comique re-opens.

Madame Carvalho, the celebrated French singer, whose death is recorded in another column, was a delightful vocalist; in her, *Marguerite* and *Fuilette* found an interpreter whom the most famous singers have not succeeded in banishing from our minds. Her funeral was the occasion for an important musical demonstration, in spite of the absence of nearly all the members of the Opéra Comique.

A new work, entitled "Quelques remarques sur l'exécution du 'Tannhauser' de Richard Wagner à l'Opéra de Paris en Mai, 1895," by M. d'Harcourt, the Conductor of the "Harcourt" Concerts, is in course of publication.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE dull season is now at its height—or depth—so far as performances are concerned. New York affords little to hear, except in the way of light opera, and not very much in that. "The Sphinx," a work which has had a rather unusual success in Boston, has just been brought out here, and seems likely to enjoy a fair run. The music is from the pen of the Organist of Emmanuel Church, Boston, and is clever and well adapted to the rather exuberant farce of the book. Mention should not be omitted of an excellent series of representations of German light opera which are being given at Terrace Garden, where a most capable company is presenting the brightest and merriest compositions of this class; and as the theatre is located in a section of the city where there is a large German population, these performances are meeting with a well deserved success.

At Brighton Beach Mr. Seidl and his orchestra have just begun their summer season, which will last until well into September. The programmes are selected with extreme care and embrace a very wide range, extending from Wagner to Strauss, with an occasional Concert devoted to the works of one composer. The last of these, at date of writing, was a Liszt evening.

Gilmore's famous military band, which is now under the leadership of that most capable violoncello player, Mr. Victor Herbert, has obtained the contract for the music at the Southern Industrial Exposition, which will open at Atlanta, Georgia, in September. Mr. Herbert will direct the band in person during the entire time of its stay at Atlanta except for about a week, when he will visit one of the western cities to superintend the production of a new light opera of his composition.

A musical Festival of some importance came to a close on June 12, at Wilkesbarre, Pa. Its character was in many respects similar to that of the Welsh Eisteddfod, there being a number of competitions for choral singing. One of the compositions upon which the choirs were tested was a chorus from Dr. Mackenzie's "Colomba." An interesting feature of the Festival was a competition between six choirs of women, each conducted by a woman. The Wilkesbarre ladies won this contest. There is a very large Welsh population in the region about Wilkesbarre, which is a coal mining country, and the Eisteddfod consequently thrives better there than in some other American localities where the attempt has been made to introduce it.

The academic year at Yale College has closed with great credit to the new department of music. Heretofore the Battell chair of music at Yale has been little more than a foundation which provided the chapel organist for the college, and has supplied some desultory lectures. Since the appointment of Mr. Horatio W. Parker to the chair of theoretical music, and of Mr. Samuel S. Sanford to that of applied music, a systematic curriculum has been established, and a vigorous effort made to give the college a standing as a centre of musical activities. At the commencement exercises this year Professor Parker contributed a setting of an Ode from the always ready and graceful pen of Mr. Edmund C. Stedman (a Yale alumnus), which is said to be one of the composer's best efforts. Mr. Parker has devoted himself with diligence to the organization of a local orchestra, to such good purpose that at the commencement exercises he had brought together a band of sixty resident musicians, and had them in sufficient training to undertake the accompaniments to his "Ode," besides the "Egmont" Overture, Svendsen's "Coronation March," and other selections. The corporation of the University is seconding Professor Parker's efforts on behalf of his orchestra, and the prospects for music in New Haven are brightening.

The American College of Musicians has just completed its annual examinations, held in New York. This organisation originated in 1884 as an outcome of a desire among the more prominent of American musicians to fix some standard of technical and theoretical proficiency which should determine the professional status of persons intending to teach music. Its faculty serve, of course, gratuitously, and at the sacrifice of considerable time and personal convenience. The college has been hampered in former years by the want of a local habitat, and by the usual public indifference to the thoroughness of musical training. For some years the need of having the institution regularly incorporated and invested with some official power to grant certificates (they are not called "degrees") has been felt. It was at first intended to make Washington, D.C., the official residence of the Institution, but it was found that this would in some manner interfere with franchises which had already been granted to the "National Conservatory of Music," and New York was finally fixed upon as the most available place for incorporation. Within a year past the College of Musicians has become incorporated as a part of the University of New York, under the powers granted to the State Board of Regents of the University. This is an important step, as it secures to the certificates of the college an authority which, while it may not be altogether convincing, is certainly of more weight than they possessed before. As a matter of fact, however, the faculty of the college is made up of able

professional men, and the examinations are conducted with thoroughness. Three certificates are awarded to successful candidates—"Associate," "Fellow," and "Master." The Fellow's and Master's certificates are awarded upon conditions about equivalent to those of the bachelor's and doctor's degrees of Oxford or Cambridge. The Associate certificate is based on a much simpler examination, which includes elementary harmony in four parts, modulation, two-part counterpoint, terminology, some history, acoustics, and form. There are also demonstrative examinations on the various instruments played by candidates. So far, there has not been as much interest as there should have been in obtaining the certificates of the Institution. The number of successful candidates each year has ranged between six and thirteen, while up to 1894 only fifteen persons in all had obtained the Fellowship degree, and as yet no one has succeeded in obtaining the certificate of Master of Music. It is to be hoped that the amalgamation of this Institution with one which has a fixed seat and an established place in academic affairs will give it a prestige which it certainly deserves. In the absence of regular courses of musical instruction in our colleges the matter of professional attainment has been in a most chaotic state, and to the college of American musicians must be attributed one of the earliest and one of the most conscientious efforts to draw a line of demarcation between the competent craftsman and the bungling 'prentice hand.

At the moment of writing word comes from Boston that Mr. Carl Zerrahn has resigned the conductorship of the Handel and Haydn Society, and that Mr. B. J. Lang has been appointed in his stead. The reasons for Mr. Zerrahn's retirement are not given, but the weight of advancing years may well have been the cause of his giving up the post which he has so long filled with distinguished ability. Mr. Lang's reputation has been won in the field of performance and instruction, but there is reason to expect that the wisdom of the Society's choice will be verified.

In New York lovers of sacred music are exercised over the report that the Church Choral Society is likely to disband. This organisation is only a few years old, and from its birth it has been under the *bâton* of Mr. Richard Henry Warren, organist of St. Bartholomew's Church. Its public performances have always been entitled "services," and have been given in four of the largest church buildings in the city—St. George's, Zion, St. Bartholomew's, and the Church of the Holy Trinity. The choirs of St. Bartholomew's and All Souls' (both of which were formerly under Mr. Warren's direction), and that of St. Thomas's Church, where Mr. Warren's father, Mr. George William Warren, is organist, have formed the nucleus of the Society, which has usually turned out a chorus of about 140 voices. The orchestras have been the best that money could provide, and all work has been done in a thoroughly painstaking and artistic way; besides which Mr. Warren's enterprise has always favoured the production of new compositions, several of which, by American musicians, have been first heard through the medium of the "Church Choral." The Society was in financial difficulties last year and an urgent appeal was made for subscribing members. The response to this enabled it to complete its season's work, but the prospects for its continuance for another year are very doubtful, though it is the most deserving organisation of the kind in the city.

The Musical Protective Union took an unusual step a few days ago when it presented a request to the municipal authorities of New York that the military bands from the New York Catholic Protectorate and the Hebrew Orphan Asylum should be debarred from playing at the open-air Concerts which are given in the public parks at the city's expense. Each of these Institutions employs a good bandmaster, who instructs the boys who are inmates, and the bands play light music very creditably, and earn considerable money in the course of a year, sometimes obtaining engagements which require them to travel long distances. Heretofore they have been employed by the city for some of the park Concerts, but the Union objects on the ground that its members are thus prevented by cheap competition from securing employment which rightfully belongs to them. The matter is under consideration.

THE MUSICAL TIMES published last month an obituary notice of Jean Bott, violinist, who recently died in New

York. Mr. Bott's death was hastened by grief and anxiety over the loss of his Stradivarius violin. He was the owner of a "Strad." which had once been the property of the Duke of Cambridge. The old musician was somewhat cramped for means in his latter days, and when Signor Nicolini, the husband of Madame Patti, appeared as a purchaser for his instrument he agreed to part with it for 4,500 dollars. The transfer was to take place on the morning of Signor Nicolini's departure for Europe. Mr. Bott was on hand with the violin, but refused to accept a certified cheque in payment, and as the purchaser did not have the gold, he was obliged to leave for the steamer without the instrument. He left word with an instrument dealer, however, to complete the purchase and send him the violin. A few days after, during the absence from home of Mr. Bott, a stranger called at his house and asked permission to await his return. He was shown to Mr. Bott's room and left there. He stole the violin and disappeared. Mr. Bott was in despair, and for weeks haunted police headquarters and district attorney's offices in the vain hope of recovering his violin. The disappointment and anxiety of waiting killed him. A few days ago the dealer who was entrusted with the negotiations was arrested with a violin in his possession which is claimed to be the missing one. The whole case turns upon the matter of identification, but so far the wife of the dead violinist has succeeded in making out a very strong case against the instrument dealer. Only the preliminary examinations have thus far been held, but when the case comes up for trial it bids fair to become, in its way, a *cause célèbre*.

THE sixth annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music was held, on the 8th ult., at Marlborough House, the Prince of Wales (the President) in the chair. His Royal Highness moved the adoption of the report, and Mr. Thomas Threlfall seconded the resolution, which was unanimously agreed to. Sir A. C. Mackenzie (Principal of the Royal Academy of Music) proposed, and Dr. C. H. Parry (Director of the Royal College of Music) seconded, a vote of thanks to the Prince of Wales for presiding, and for the powerful assistance and great encouragement given by His Royal Highness to the Board. The annual dinner of the Associated Board was held the same evening at the Whitehall Rooms of the Hôtel Métropole. Lord Charles Bruce, Chairman of the Board, presided, in the unavoidable absence of the Marquis of Lorne. The certificates for the London and Croydon centres of the Board were distributed by Her Royal Highness Princess Beatrice, at the Royal College of Music, on the 16th ult.

THE students of the London Organ School gave an interesting Organ and Orchestral Concert at Queen's Hall, on the 3rd ult., under the direction of Dr. G. J. Bennett. The efficiency of the training at the Institution was satisfactorily demonstrated by a number of pupils, the most notable efforts being Saint-Saëns's *Andante* and *Rondo Capriccioso* for violin, played by Mr. Isidore Schwiller, and Hiller's *Pianoforte Concerto* in F sharp minor, by Miss Leila Smith; while the orchestra was heard to excellent effect in a selection from Rubinstein's "*Bal Costumé*" and the Overture to Professor Stanford's "*Canterbury Pilgrims*." An organ solo—the *Allegro* from Widor's Sixth Symphony—by Miss Edroff, a professor at the school, also deserves mention. On the 11th ult. an extremely interesting display by the elocution students of the school, consisting of a selection from the "*Midsummer Night's Dream*," was given in the Concert-room of the Institution, under the direction of Mr. Charles Fry. Most of the students exhibited much refinement of style and intelligence in the rendering of their parts—some of the performers displaying special dramatic ability. The greater part of Mendelssohn's music was given by students of the school, the choir being under the direction of Mr. Walter Mackway.

A CONCERT by 5,000 voices was the principal feature in the programme at the annual Festival of the Church Sunday School Choir, which took place on the 20th ult., at

the Crystal Palace. About a hundred schools from London and the suburbs were represented on the Handel Orchestra, and the general performance showed a decided advance in readiness, precision, and spirit upon preceding gatherings. The selection was not of an ambitious description, but the principal points of each piece had been mastered, so that there was never a doubt respecting the issue. Gauntlett's arrangement of "*O worship the King*" (given partly in unison and partly in harmony), Ernest C. Winchester's *Magnificat*, Henry Smart's anthem "*The Lord setteth fast the mountains*," and W. T. Deane's anthem "*My beloved spake*," were sung with a precision and well-controlled emphasis that merited hearty approval. The second part was, as usual, of a lighter kind, and included imitative effects, which seemed to please the listeners quite as much as the more youthful of the executants. The conductors were Messrs. George Hare and H. A. McLaren, and Mr. F. W. Belchamber was the organist.

WE note with satisfaction the re-opening, on the 15th ult., of the "*German Reed*" entertainment at St. George's Hall. Refined wit and genial humour are ever welcome, and Mr. Henry Reed, under whose management the enterprise has made a fresh start, seems to have determined that those features which have so long distinguished the "*German Reed*" Company should still be prominent. Mr. Rutland Barrington, with the vivacious assistance of Miss Elsie Cross, in a diverting dialogue, entitled "*The Professor*," successfully fills the place of the late Corney Grain, and much that is provocative of laughter is contained in "*The Usual Remedy*," by Mr. Chance Newton, and Mr. W. S. Gilbert's operetta, "*Happy Arcadia*." The latter work was originally produced by Mr. and Mrs. German Reed in 1872, at the Gallery of Illustration, and has the advantage of having been set to music by Frederick Clay in his best manner. The quaint conceit is thoroughly Gilbertian in conception and treatment, and its principal characters are effectively embodied by Miss Maria Garcia, Miss Fanny Holland, Mr. Charles Wibrow, and Mr. Rutland Barrington.

THE Misses Sutro, two American ladies who have studied at Berlin, and who make a specialty of duets for two pianofortes, gave a Recital, on the 8th ult., at St. James's Hall. They play so admirably and with such wonderful unanimity of expression that we hope they will not be discouraged, by the comparatively small audience which assembled, from repeating their performances at a more favourable time. We would suggest also that these clever ladies should include duets for one pianoforte in their repertory. Their programme included Bach's *Concerto* in C (No. 2) and pieces by Mozart, Chopin, Brahms, Liszt, and other composers. The pleasure given by the interpretations of these pieces was so warmly recognised by an audience which, though small, was exceptionally critical, that we feel sure the Misses Sutro's talents have only to become more widely known in order to command a very large measure of popular recognition.

So many eminent artists had promised assistance at the Concert given on the 10th ult., at Queen's Hall, in aid of the funds of the National Society of French Teachers in England, that had the entire programme been carried out the same thing would probably have happened to the remaining members of the audience. As it was, the curtailed edition, which began at 2.30, was still going on when we left at 5.45. Among the artists who appeared may be named Miss Esther Palliser, Madame Elena Sanz (who sings with great dramatic perception), Madame Thénard, Madame Jane May, Mrs. C. Desvignes; Messrs. Johannes Wolf, Hollmann, Titto Mattei, F. Thomé, Aramis, and Maugière. A new and very effective "*Hymne à la Paix*," composed for the occasion by M. Leon Schlesinger, was sung by Madame Adamson Laudi, M. Maugière, and a choir, accompanied by organ and the Excelsior Orchestra.

By the kindness of the Dean, Welsh Evensong was sung for the first time on Saturday, the 13th ult., in St. George's Chapel, Windsor, by the Welsh choir and congregation of All Saints', Margaret Street. The anthem was "*Bendige dyddo Arglwydd*," &c. (Thomas), and *Magnificat* and *Nunc dimittis*, a setting in F by Mr. David J. Thomas,

who presided at the organ, and was responsible for the musical portion of the service. The service was intoned by the Rev. E. Killin Roberts, Welsh Chaplain of All Saints', who was assisted in the reading of the lessons by the Rev. J. H. Pugh. At the conclusion of the service the blessing was pronounced by the Dean, who, together with Bishop Barry and Canons Gee and Dalton, joined in the procession. The choir of the chapel was filled, and there was a large congregation of English people in the nave.

VISCOUNTESS CLIFDEN avowedly began her career "as a professional musician" at a Concert she organised at Stafford House, on the 2nd ult. Her abilities as a pianist were manifested in Trios by Marschner and Godard respectively, in which she had for companions Herr A. Blome (violin) and Herr Ehrhorn (violinello). She played with spirit, conscientiousness, and feeling—qualities not to be lightly regarded even in days when so many highly gifted executants are before the public. Viscountess Clifden also tastefully accompanied on the organ Mrs. Duncombe in Mendelssohn's "Oh, for the wings of a dove." M. Tivadar Nachéz gave as neatly as is his wont the *Andante* and *Finale* of Mendelssohn's Violin Concerto and Wieniawski's "Airs Russes." Miss Clara Butt, Herr Hugo Heinz, and the Meister Glee Singers also appeared.

THE fellowship diplomas gained at the fifty-fourth examination of the Royal College of Organists were distributed, on the 19th ult., by Sir Alexander Mackenzie, who expressed his satisfaction at the great improvement shown by the students. There were 117 entries, including six ladies. The following passed the examination successfully:—M. Allison, J. P. Attwater, B. Barrow, G. H. Brown, Miss C. A. Burleigh, H. W. Chuter, J. G. Cooper, V. Dearden, A. Docksey, H. Gibbon, A. G. Gosling, Miss A. H. Green, T. Haigh, W. A. Hall, H. Ham, J. W. G. Hathaway, A. L. Hirst, J. W. Jacobs, C. J. Lee, E. M. Lee, W. Maker, H. Morris, S. A. Mosdell, H. G. Moulden, G. T. Patman, J. R. Reeve, H. P. Richardson, H. S. Scott, W. E. Snow, F. E. Swan, and Miss A. Whitaker.

AN interesting Concert was given on the 8th ult., at Queen's Hall, by Mr. W. H. Wing and Mr. Walter Alcock. Mr. Wing gave a vigorous rendering of Purcell's "See, the Heavens smile," from his incidental music to "The Tempest," and also sang Mdlle. Chaminade's "Amour d'Automne" with much tender expression. Mr. Alcock joined Mr. Herbert Sharpe in Saint-Saëns's *Polonaise*, and Variations by Mr. Sharpe on a Hungarian air, and he played the accompaniments throughout the Concert in most careful and musicianly style. Mr. Alcock also appeared as a composer in "The Song of the Egyptian Girl" (Miss Jessie King), a "Sonnet" (Mr. Wing), and two duets, sung by Madame Annie Marriott and Miss Jessie King. These compositions were, on the whole, very successful.

MR. JAN MULDER, the violoncellist, appeared both as composer and player at his Concert in Brinsmead's Gallery, on the 10th ult. In the latter capacity he was more successful than in the former, the Sonata in F for violoncello and pianoforte from his pen wanting the conciseness of one who has something interesting to say and is anxious to go straight to his subject. Mr. Mulder admirably executed solos by Bruch, Popper, and other composers for the violoncello, and effectively joined Messrs. Seifert, Bobbé, and Schneider in Godard's string Quartet in G minor. In a good performance of Bach's Concerto in D minor for two violins and pianoforte, Mrs. Seifert was associated with Messrs. Seifert and Bobbé, and Madame Cornélie Meysenhym was among the vocalists.

A PROMINENT feature of late years in the manufacture of musical instruments is the amount of artistic skill lavished at the bidding of wealthy amateurs on exterior embellishments. Most of our great firms of pianoforte manufacturers have exhibited exceptionally beautiful examples of such instruments. Quite recently Messrs. Broadwood invited inspection of a particularly handsome pianoforte, the case of which, designed strictly in the Louis XVI. style, they have, we learn, taken no less than two years to complete. A

description of the decorations of this exquisite piece of workmanship would occupy a column of our space; enough that they are worthy the reputation of the eminent firm from which it emanates, which is saying much.

THE most interesting feature of the proceedings during the Commemoration at Durham University, in June last, was the presentation of the hon. degree of D.C.L. to Sir John Stainer, who was most cordially received. Dr. Kynaston, in presenting him, referred to the great service Sir John Stainer had rendered to Church music. He did not, he said, employ Scripture merely as a basis upon which to found an academically accurate composition; he did more, he never forgot that the words he was setting to music were the words of Scripture. His anthem, "I am Alpha and Omega," might be almost called exegetic, and in the setting of Cardinal Newman's "Kindly Light" he interpreted the poet's inmost feelings.

THE existence of a highly interesting portrait of Sebastian Bach has just been brought to light, at Leipzig, in connection with the stir occasioned by the wonderful bust of the composer recently modelled over the presumably genuine skull of the great cantor by Herr Seffner. The portrait in question, which has been in the possession of the family of a Herr Borman, of Leipzig, for generations, is a pencil drawing, slightly coloured, and represents the master at middle age, the only one of this period extant. The genuineness of the portrait (which is being published in photogravure by Meissenbach, Riffert and Co., of Leipzig) has been recognised both by Herr Seffner and Professor His.

THE "celestial organ" recently added to Messrs. Hill's instrument in Westminster Abbey was introduced to public notice on the 17th ult., by an interesting Organ Recital given by Dr. Bridge. The addition has been placed in the triforium of the South transept, over the tomb of Handel, and is the gift of Mr. A. D. Clarke. The new pipes were first heard in Schubert's "Moment Musical" in A flat, but they were used most effectively in Liszt's transcription of the "Ave Maria," commonly attributed to Arcadelt, and in the Prelude to "Parsifal." Organ music proper was well represented by Bach's Toccata in F, and the choristers of the Abbey provided agreeable variety.

MADAME ALVA, a soprano who seems to have given special attention to dramatic airs, to which her voice and style are eminently suited, gave a Concert at St. James's Hall on the 2nd ult. "Elizabeth's Greeting to the Hall of Song" ("Tannhäuser"), "Com é bello" ("Lucrezia Borgia"), the air in the prison scene of "Mefistofele," and duets from "Les Huguenots" and "Aida" served to prove by contrast of style and of sentiment the powers of the vocalist. Madame Alva, who was exceedingly well received, obtained artistic assistance from Mdlle. Olitzka, Miss Marie Dubois (pianist), Mr. Richard Green, and Mr. Alexander Bevan.

THROUGH good and evil report Trinity College has prospered, and a large company assembled at the Royal Institute of Painters in Water Colours when the annual Conversazione was held, on the 17th ult. A capital programme of music was provided, in which students and professors of the College took effective part. Among the principal pieces were a Russian Suite for strings by Wüerst, which was conducted by Mr. L. Szczepanowski, with violin *obbligato* by Miss Vera Douglas; two movements from a Flute Quartet by Kuhlau, in which Mr. John Radcliff took the lead; and two movements from a Concerto for four violins, by Maurer.

A PIANOFORTE and Vocal Recital, given by Miss Stuart Smith and Madame Robiolio, at Steinway Hall, on the 11th ult., included two interesting Italian duets of the early part of the seventeenth century—one by Marco da Gagliano—cleverly sung by Madame Robiolio and Mr. Paul England. This gentleman, who was responsible for the English translation for the duets, also introduced for the first time two Sacred songs by Dvorák. Madame Robiolio's contributions especially were received with much favour, and the Concert-givers were assisted by Miss Edith Blyth and Miss Kate Lee (violin), in addition to Mr. England.

THERE was again a fashionable crowd at the last Wagner Concert, at Queen's Hall, which was conducted by Herr Mottl. It is clear that these Concerts have "come to stay"; and, as an indication of increased public interest in orchestral music of the highest class, the fact supplies reason for rejoicing. The programme consisted of the Overture to "Euryanthe," the third act of "Parsifal," and copious extracts from "Die Meistersinger," the vocal exponents of *Walter, Parsifal, Gurnemanz, Amfortas*, and *David* being respectively Messrs. Van Dyck, Plunket Greene, Bispham, and Anton Schlosser. M. Van Dyck's voice has greatly deteriorated since his last visit, but otherwise the performances gave nothing but pleasure. Two further Concerts will be given in November, MM. Mottl and Levi being conductors.

THE annual Harp Concert of Mr. John Thomas took place, on the 6th ult., at St. James's Hall. There were over twenty lady harpists, and the orchestra presented an unusual and certainly pretty appearance. Mr. John Thomas is not only a gifted performer, but an able preceptor, and the efforts of himself as a soloist and of his fair pupils in *ensemble* were much appreciated by a large audience. His own compositions were deservedly applauded, especially a Romance for violoncello and harp, in which Mr. Thomas was associated with Mr. J. Hollman. There were several vocalists, chiefly hailing from gallant little Wales.

THE Countess of Radnor exerted herself in a good cause on June 29, by conducting a Concert in Queen's Hall in aid of the Society for the Prevention of Cruelty to Children. A string orchestra and choir, consisting entirely of ladies, gave several pieces in a highly creditable manner, wisdom being shown in the selection of instrumental works and part-songs well within the means of amateurs interested in their labours. Madame Marie Brema did justice to a "Norwegian Shepherd Song," Miss Ashton Jonson was successful in Hiller's "He in tears that soweth," and among the other able contributors were M. Bonnard and Mr. Byard.

MADAME CARAVOGLIA had no difficulty in arranging an attractive programme for her Concert on the 1st ult., in Queen's Hall, several nationalities being ably represented both vocally and instrumentally. Miss Carlotta Elliot very tastefully gave airs by Massenet and Paul Vidal, Mr. Henry Percy sang "O vision entrancing" from "Esmeralda," Mr. Sydney Brooks played violoncello solos with his accustomed skill, Miss Edie Reynolds was heard in Sauret's "Valse Characteristique" for violin, and excellent service was also rendered by Mdlle. Otto Brony, Mdlle. Marie Titien, Messrs. George Aspinall, Maggi, and Winckworth.

At the request of the director of the St. Petersburg Conservatoire, we have pleasure in reminding those amongst our readers who may be interested in the matter that the second International Competition for the Rubinstein Prize (for pianoforte playing and composition respectively) will take place, from the 20th inst., at Berlin, under conditions already indicated in these columns. The orchestral rehearsals will commence two or three days previous to the above date. Competitors will obtain all further particulars on their arrival at Berlin, by applying to the well known Concert-Agency of Herr Hermann Wolff.

THE seventeenth International Congress for the protection of literary and artistic authorship (Association Littéraire et Artistique Internationale) will take place next month at Dresden, under the protectorate of the King of Saxony. An interesting programme, including Concert performances and a gala representation at the Opera, is being provided for the meeting, which promises to be very numerously attended by delegates from all parts of Europe. Johannes Brahms, Eduard Brockhaus, and Paul Heyse are amongst the honorary presidents.

MENDELSSOHN'S "Hymn of Praise" was given at South Hackney Parish Church, on June 27, at a special service in connection with the Dedication Festival. The solo parts were well sustained by Mr. J. Müllerhausen and two of Mr. Dutton's boys, and the Symphony and accompaniments were rendered by an efficient orchestra. The excellent singing of the choruses by the choir of the church deserves special recognition. Mr. W. G. Wood ably

presided at the organ, and Mr. John E. West, the organist and choirmaster of the church, conducted.

A VOCAL and Instrumental Concert was given by the pupils of the School for the Indigent Blind, under the direction of Mr. Herbert Hodge, on June 26. The programme included the chorus from "The Messiah," "Since by man came death," Mendelssohn's "Judge me, O God," Mazzinghi's "Ye shepherds, tell me," several duets for male and female voices respectively, and some organ solos. The pieces given by the band included the popular "Shepherds' Dance" from German's "Henry VIII." music.

MR. EDWARD DANNREUTHER has accepted the post of President of the Wagner Society, vacated by the Earl of Dysart. Mr. Dannreuther was the founder of the original London Wagner Society, in 1872, and he conducted many of the Concerts given under the auspices of that Association; he also directed the Wagner evenings during the series of nightly Concerts given by Messrs. Novello, at the Royal Albert Hall, in 1874. It was in Mr. Dannreuther's house that Wagner resided during his visit to London in 1877.

AT the recent competition in connection with the International Music Trades' Exhibition, held at the Agricultural Hall, the first prize (a pianoforte of the value of 125 guineas) for soprano vocalists was won by Miss Annie Swinfen, until recently a student of the Guildhall School of Music; and the first prize (a pianoforte of the value of 110 guineas) for tenors was won by Mr. Lloyd Chandos, a present student of the same Institution.

THE first annual Meeting of the Church Orchestral Society was held at Rayleigh House, Chelsea, on the 3rd ult., and the Report presented showed that the past year has been spent chiefly in organisation; but it is hoped that at no distant date the Society may render valuable aid in what is becoming an important branch of church work. Mr. Prendergast has resigned the conductorship and has been succeeded by Dr. G. J. Bennett.

THE Dedication Service at St. Mary's, Brookfield, Dartmouth Park, was held on the 7th ult. The service was the setting by Smart in F, and Dr. J. M. Ennis's Psalm—"God is our hope and strength"—took the place of the anthem. In addition to the organ accompaniment (played by Mr. Herbert Try), trumpets and trombones were employed. Dr. J. M. Ennis, the organist and choirmaster of the church, conducted.

A FUND has been formed for the assistance of the widow and family of the late Mr. W. C. Levey, the composer, who was for many years Musical Director of the Theatre Royal, Drury Lane, and other London theatres. He died last year, leaving his wife and five children wholly unprovided for. Donations may be sent to Mr. H. H. Levey, 7, Haycroft Road, Brixton Hill; or to Mr. W. H. Cummings, Sydgate, West Dulwich.

MADAME EDMOND LAURENS, a young French pianist, gave a Pianoforte Recital, on the 11th ult., in the Salle Erard, which afforded manifest enjoyment to a numerous audience. Madame Laurens plays with intelligence, delicacy, and, when necessary, with considerable power; and will be heard again with pleasure. French recitations were given, with much acceptance, by Madame Rejane.

THREE special performances are announced to take place at the Hampstead Conservatoire in the autumn, consisting of Recitals by Mr. and Mrs. Henschel, and Señor Sarasate; and a representation of "Antigone" (with Mendelssohn's music), directed by Mr. Charles Fry, on a stage specially erected in accordance with the traditions of the Greek drama.

THE organisers of the Benefit Concert to Dr. F. J. Sawyer, which is now arranged to take place at the Dome, Brighton, on November 2, are specially fortunate in promises of the presence of Sir A. C. Mackenzie, Dr. Hubert Parry, Professor Stanford, and Professor Bridge to conduct their own compositions—a notable gathering of native composers.

AN Organ Recital was given at St. Mary's, Greenwich Park, on Sunday, the 21st ult., by Mr. R. W. Browne. The programme included Handel's Organ Concerto in F (No. 4) and movements from Mozart's Eleventh Symphony and Widor's Organ Symphony in D. Mr. E. T. Walford was the vocalist.

MADAME CELLINI gave her annual Concert, at St. James's Hall, on the 11th ult., when two of her pupils, Miss Lillian Terry and Miss Marsh, sang with acceptance. Other artists were Madame Iago, Señor Guetary, Signor Aramis, and Mr. Charles Magrath.

A "BRITISH" Musical Biography, by James D. Brown, Librarian to the Clerkenwell Public Library, and Stephen S. Stratton, the well known Birmingham musical critic, is in course of publication and promises to be of exceptional interest.

The interesting series of papers contributed by the late Mr. Carrodus to *The Strad*, under the heading "Chats to Violin Students," will shortly be issued in book form.

MR. WILLEM COENEN has been appointed Professor of the Pianoforte at the Guildhall School of Music, in place of Mr. E. Pauer, who has resigned.

MR. GILBERT H. BETJEMANN has been appointed leader of the orchestra at the Royal Italian Opera, in succession to the late Mr. Carrodus.

OBITUARY.

THE career of a truly distinguished and conscientious musician has come to a premature close, and his place, at the head of our principal orchestras, so long worthily occupied, knows him no more. JOHN TIPLADY CARRODUS, the representative English violinist, passed away suddenly on the morning of the 13th ult., within a few hours after fulfilling his usual duties at the Covent Garden Opera. He was in his sixtieth year, and still in the prime possession of his artistic faculties and energies. His life was not an eventful one; it was essentially that of the unostentatious worker and teacher. Yet it was a fortunate thing for English art, and probably also for himself, that the "infant prodigy"—in which character the boy of nine made his *début* in his native Keighley, and four years later "created an immense sensation" by playing a Fantasia by Vieuxtemps at one of the veteran Salaman's concerts—did not develop, as he might easily have done, into the mere virtuoso, of whom the world has enough and to spare. For though in after-years a brilliant solo-player, commanding the respect of his brother violinists by his faultless interpretation of the music of Bach, Carrodus possessed in a special degree those gifts which go to the making of a perfect orchestral leader: conscientiousness in interpretation, firmness in leading, ready resource in emergencies. These qualities Sir Michael Costa soon recognised in the young musician, who, after a course of study under Molique, at Stuttgart, came to him warmly recommended by his late master and by Spohr, and who thereupon, in 1855, was engaged to play at the Bradford Festival. Since then—that is, for the last forty years—Carrodus has been permanently associated with the best English orchestras, succeeding Santon, on the latter's resignation in 1869, in the leadership of that of Covent Garden—a position which he subsequently also assumed at the Philharmonic Concerts and at all the great provincial festivals, with the exception only of that of Birmingham. It was only in February last that the freedom of Keighley was presented to him in commemoration of the fiftieth anniversary of his first public appearance there. His career, uneventful, as we have said, in outward circumstance, was thus replete with artistic activity of a high order. Add to this the laborious occupation of a much-sought teacher, under whose sympathetic and indefatigable care numberless pupils have been formed, and it will be gratefully conceded that the sum total of his life's work is a substantial one. That such is the general feeling has, amongst other demonstrations of public sympathy, been gracefully signalled by the fact that, when the earthly remains were laid at rest, "the wreaths sent by friends were so many that a second hearse had to be used for their conveyance to the cemetery." Ephemeral though be the career of the reproductive artist, the artistic individuality of him we have just lost will survive in the influence of his teaching; while his name will be honourably perpetuated in the profession by a number of sons, who inherit a fair share of the father's ability and faithful devotion to his art.

The sudden death of Mr. WILLIAM SMYTH ROCKSTRO, on

the 2nd ult., has removed perhaps the most eminent of English musical antiquaries. He did not take up this branch of the art, however, except as a student, until comparatively late in life. Born in the twenties, he studied at the Leipzig Conservatorium, being contemporary as a student there with Joachim and Otto Goldschmidt. He was a pupil of Mendelssohn, Plaidy, and Hauptmann, and on his return to London he won a considerable position as a pianist and more especially as an accompanist. In his early life he contributed largely to that class of compositions for the pianoforte which were then in vogue, and wrote many operatic fantasias and drawing-room pieces of all kinds. His songs represent the higher side of the work of this period, and such charming works as "Queen and Huntress, chaste and fair," or "A jewel for my lady's ear" have a value of their own, even in a day when all the conditions of music are widely different from what they were. He lived for many years at Torquay, which he quitted only a few years ago, after an honourable career as teacher of singing and pianoforte, in both which capacities, strange to say, he was remarkably successful. His studies in the theory of music and the older developments of the art, prosecuted during this part of his life, bore fruit at first in his contributions to Grove's Dictionary, many of which are absolutely indispensable to the student of old music. In all that belonged to ecclesiastical music, and the influence of the modes upon the compositions of the fifteenth and sixteenth centuries, he was an authority without rival in England, and during the last years of his life his valuable instructions in musical archaeology were greatly appreciated both at the Royal College of Music and elsewhere. In point of value, his position as a historian of music was secondary to that which he occupied as a theorist and an interpreter of the older theorists. In the former class, his "Life of Handel"—of whom he was a passionate admirer—his "History of Music," and the biography of "Jenny Lind, the Artist"—written in collaboration with Canon Scott Holland—are his most important works. The "History" contains a typical instance of his open-mindedness and fearless candour, in the retraction of certain views antagonistic to Wagner's art, which he had expressed in one of his most important articles in the Dictionary. Apart from the Dictionary, his theoretical writings were sadly few; a set of manuals on harmony, counterpoint, &c., were published by Messrs. R. Cocks and Co., and a primer on "Just Intonation" for Messrs. Novello's series was nearly completed at the time of his death. His most important composition was an Oratorio, "The Good Shepherd," brought out at the Gloucester Festival of 1886, which made no great impression owing to its quiet devotional character. To Rockstro belongs the credit of having edited, in a series entitled "The Standard Lyric Drama," the first pianoforte scores of operas at a moderate price, which were provided with useful indications of the disposition of instruments in the accompaniments, &c.

MR. THOMAS RIDLEY PRENTICE, a highly esteemed teacher of the pianoforte and able author on the technique of his instrument, died, on the 15th ult., at his residence in Hampstead, aged fifty-three. The deceased, who in a rare degree combined the instincts of the true artist with a capacity to communicate to others his technical knowledge and lofty ideals of his art, was born at Ongar, in 1842, and at the age of nineteen he entered the Royal Academy of Music, where he succeeded in obtaining the Cipriani Potter Exhibition. Although an excellent solo pianist, who performed, *inter alia*, Beethoven's Rondo in B flat at the Crystal Palace, for the first time in England, Mr. Prentice devoted himself to teaching almost from the beginning of his career and with most happy results. Nor should his efforts to popularise high-class music be ignored, which led to the foundation of the Monthly Popular Concerts at Brixton, and the institution of the cheap Concerts for the working classes at Kensington Town Hall. Amongst his numerous compositions, many of them only arrangements for his instrument, may be mentioned a cantata, "Linda," for female voices; while his technical writings include a series of valuable instruction books entitled "The Musician," as well as a treatise on "Hand Gymnastics" (one of Novello's Primers), all of which are justly esteemed in the profession. Mr. Prentice had been a Professor at the Guildhall School of Music since its foundation.

The death is announced, on the 9th ult., at Puys, near Dieppe, of Madame MIOLAN-CARVALHO, the famous French *prima donna*, one of the foremost lyrical artists of the century. Born at Marseilles on December 31, 1831, she entered the Conservatoire when she was twelve years old. At the end of four years she gained the first prize, and in 1850 made her *début* at the Opera Comique in the "Ambasadrice," and rapidly became popular. Three years later she married M. Carvalho, and in 1854 accompanied him to the Théâtre Lyrique, to the management of which he had been appointed, and obtained an immense success in "Fanchonnette," after which she became an established favourite with the French public. An exquisite actress and faultless vocalist, Madame Carvalho's most brilliant successes on the stage were in connection with Gounod's works; the composer of "Faust" and of "Roméo et Juliette" recognising in her, according to his own expression, not merely an interpreter, but a collaborator, the ultimate success of "Faust," after its original failure, being, in fact, largely due to her splendid assumption of the rôle of *Marguerite*. Madame Carvalho made her *début* in London in 1859, at Covent Garden, on the production of Meyerbeer's "Dinorah," and she was a leading member of the elder Gye's company until 1864. In 1875 Madame Carvalho appeared at the Paris Opéra, where, in addition to "Faust," she appeared in M. Ambroise Thomas's "Hamlet" and in the "Huguenots." Ten years later she bade farewell to the stage and devoted herself exclusively to teaching. There was a large concourse of musical artists at the service held in memory of the deceased lady in the Church of St. Augustine, Paris, when excerpts from the Requiem music by Mozart, Gounod, and Saint-Saëns were played on the organ by M. Gigout.

We regret to record the death of MR. HENRY A. LAMBETH, which took place, after a very short illness, at Glasgow, on June 27. Mr. Lambeth, who was born in Portsmouth in 1819, was the Glasgow City Organist, a post which he held for many years and to the entire satisfaction of the community. He was the favourite pupil of the late Henry Smart, on whose recommendation, by the way, he received the appointment just referred to. In 1857 Mr. Lambeth succeeded Mr. Julius Seligmann as Conductor of the Glasgow Choral Union, and held that important position for over twenty years. Mr. Lambeth was also Organist at Park Parish Church for a long period, and many musical folk will not readily forget the truly devotional feeling with which the services in Glasgow's well known West End Church were invariably associated. The deceased musician was a man of kindly disposition and had many friends not only in England, but throughout the "Land o' Cakes" itself, where his Balmoral Choir was, indeed, a household word. It is, then, not surprising to know that a movement is on foot to perpetuate the memory of a truly loveable man.

Musical art in Holland has sustained a severe loss in the death, on June 30, at Utrecht, of M. Y. C. M. VAN RIEMSDIJK, one of the technical directors of State Railways, aged fifty-two. The scion of an aristocratic family occupying an influential position, and himself a musical amateur of considerable attainments, the deceased was for a number of years an enthusiastic and intelligent promoter of the art in his native country. His house at Utrecht was open to all connected with the profession, he was the leading spirit of the Society for the Encouragement of Musical Art in the town, and the founder and conductor of an excellent *capella* choir in connection with that Institution. A man of culture and of erudition in matters concerning the history of music, Van Riemsdijk also worthily occupied, for some years past, the chair of the Society for "Noord Nederlandsche Muziek-Geschiednis." Altogether, he was a personality which will not be easily replaced.

The death is announced, on the 1st ult., at Paris, of M. CHARLES RÉTY, for the last twenty-four years the distinguished musical critic of *Le Figaro*, signing his articles with the pseudonym of "Charles Darcours." Before adopting journalism as a profession, M. Réty had been for some seasons director of the old Théâtre Lyrique, where he brought out M. Ernest Reyer's "La Statue," his *régime* being otherwise distinguished by truly artistic aims. In his capacity of critic, the deceased brought to bear an

excellent musical training, his articles being, moreover, invariably characterised by moderation in the expression of his own somewhat conservative views, and by a delicate consideration for the opinions of others. He was in his seventieth year.

In Signor ALESSANDRO BUSI, whose death, at the age of sixty-one, is announced at Bologna, Italy has lost a musician of sterling qualities and a highly successful teacher of his art. A native of Bologna, he received his first musical instruction from his father, Giovanni Busi, himself an artist of note; and at an early period entered the orchestra of the Teatro Comunale as violoncellist. He subsequently rose to the position of conductor at that Institution, and in 1865 was appointed to a professorship at the Liceo, where he taught harmony and counterpoint with conspicuous success. Busi's sphere of activity became, however, considerably enlarged by his assuming, in 1884, the directorship of a Vocal School, which in a short time attained a great reputation, attracting pupils from all parts of Italy and elsewhere, and from which not a few singers of distinction have issued, amongst others Mesdames Giovannoni-Zachi, Musiani, and Meyer, MM. Bartolomasi and Borghi. The deceased was the composer of a Requiem, several masses, a symphony entitled "Excelsior," for chorus and orchestra, and of numerous pianoforte pieces and songs.

Many will regret the death of Mr. W. HODGE, Assistant-Organist at St. Paul's Cathedral, Organist of Marylebone Parish Church and to the Royal Albert Hall Choral Society, which occurred on the 15th ult. Mr. Hodge was born in 1862, and early showed musical abilities. At the suggestion of Sir John Stainer, he competed for and obtained a Scholarship at the newly-established National Training School for Music, and his subsequent career fully justified his adoption of music as a profession. His mastery of the organ and excellent judgment was perhaps best shown by his management of the colossal instrument at the Albert Hall during the performances of the Royal Choral Society, and his capabilities as a Church musician were strikingly shown at St. Paul's Cathedral and at his own church. Above all, he discharged the higher duties of life in a manner that caused him to be held in the highest esteem by all with whom he worked.

FRIEDRICH LUX, for many years the highly esteemed orchestral conductor of the Stadt-Theater in Mayence, where he also conducted several choral societies, died at that town on the 9th ult. Born November 20, 1820, at Ruhla (Thuringia), he studied music under Schneider at Dessau, and began his professional career as musical director at the Hof-Theater there. He was also an excellent organist and a composer of merit for that instrument, as well as of several masses and of the successful operas "Der Schmied von Ruhla" and "Käthchen von Heilbronn." He was an amiable and modest artist, who in his time exercised a considerable influence upon the musical life of Mayence.

We have also to record the following deaths:

On June 12, at Aumühle, near Friedrichsruhe, W. HAGEN, popular operatic singer at different German theatres, aged seventy-seven.

On June 14, at St. Louis, Mo. (United States), JOSEPH LUBELEY, the highly-esteemed conductor of the "St. Liborius" Male Choral Society, and zealous promoter of Catholic church music in that town.

On June 17, at Berlin, HERMANN BUCHHOLZ, director of the Training College for military band conductors.

On June 16, at Hanover, JOSEF BLETZACHER, for many years an excellent basso at the Hof-Theater, and successful teacher, in his sixtieth year.

Recently, at Heidelberg, Frau ELISABETH HAASE-CAPITAIN, once a popular *prima donna* of the Frankfurt Stadt-Theater and other theatres, aged seventy-seven.

On June 22, at Hastings, aged fifty-six, Mr. J. A. BIRCH, formerly a chorister at Canterbury Cathedral, and subsequently at Westminster Abbey, and a gentleman of the Chapels Royal. He was an excellent singer, his voice being well trained and admirably under control. To a large section of the public he was known as a choir-trainer of exceptional capacity.

On the 1st ult., at Copenhagen, PETER SCHRAMM, for many years member of the Royal Theatre, who, six years ago, on the occasion of his seventieth birthday, once more appeared in his favourite part of *Leforello*; aged seventy-six.

On the 2nd ult., at West Norwood, ROBERT SLOMAN, Mus. Doc., Oxon., aged sixty-five.

Recently, at Versailles, EUGÈNE ABBEY, one of the chiefs of the firm of E. and J. Abbey, and son of John Abbey, who, about 1830, established at Versailles the organ factory to which he has given his name.

Recently, at Baden, near Vienna, WILHELM KRANKENHAGEN, celebrated bassoon player, formerly professor at the St. Petersburg Conservatoire; since 1869 member of the Imperial Viennese orchestra, and professor at the Conservatorium; aged seventy.

On June 9, at San Francisco, CHARLES GOFFRIE, violinist. Born at Mannheim, he came to England in 1842, and was engaged at the Royal Italian Opera, Covent Garden, from 1847 until 1872. He also played at the Philharmonic, Ella's Musical Union, &c., and was a member of Her Majesty's private band.

CORRESPONDENCE.

THE "INVENTION" OF POLYPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—*Apropos* of your remarks on Mr. Davey's theory that Dunstable "invented polyphony," I note that in the article to which you refer in your June number Mr. Davey cites, as his chief modern authority, Dr. F. X. Haberl, Musical Director at Ratisbon Cathedral, from whose article on Du Fay, published in the *Vierteljahrsschrift* (first year), he quotes a passage which certainly shows that, *when he wrote it*, Dr. Haberl accepted the statement in question. But Dr. Haberl wrote this in 1885, and as Mr. Davey is careful to point this out, he is evidently not aware that the same eminent *savant* wrote something quite different five years later—by which time he had evidently discovered that his former view was an error. If Mr. Davey will refer to the ninth edition of Dr. Haberl's "Magister Choralis," published in 1890, he will find the following on page 2: "From the thirteenth to the fifteenth centuries arose Polyphony (*Vom 13. bis 15. Jahrhundert entstand die Polyphonie*), which in the fifteenth century, through William du Fay (*ob. 1474 in Cambrai*) and his pupils, was still further perfected in its rhythmical aspect."—Truly yours,

F. GILBERT WEBB.

July, 1895.

[We are obliged by Mr. Webb's quotation from Dr. Haberl's "Magister Choralis," which, when writing, we had overlooked. It will be seen from our article in another column, however, that Polyphony "arose" quite a couple of centuries earlier than is admitted even in Dr. Haberl's last statement.—ED., M.T.]

MR. CORDER'S LECTURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While thanking you for your kind remarks on my lectures, will you allow me to join issue with you on one or two small points. You say, "That which is born of calculation differs widely from that which the brain produces by unconscious effort." Are you sure of that? It is a common belief that brilliant achievements are the result of "unconscious cerebration"; but that this is always the case I can bring shoals of instances to disprove. Unconscious cerebration is a very convenient thing, but I cannot myself regard it as superior to conscious labour of mind. That were too humiliating a notion.

Next, as to the "something" which gives "life" to an art work. Until it can be made clear to me what kind of a "something" this is, I must be excused for retaining the logical belief that art works only differ in degree of merit, not in essence at all. You urge the young musician to strive to give this "something" due expression when it cries

for birth, but how can he if it is impalpable and indescribable? This surely amounts to no more than saying, "Be very self-critical."

Again, you ask how is it that in some works the themes are inappropriate to their treatment? This sentence should be, "How is it that in some works the treatment is inappropriate to the themes?"—for I presume that you must have your themes before you can treat them. The answer is then obvious that, if the composer fails to select a suitable method of treating his subjects, he fails to produce a satisfactory art work. Remember that I did not say *melody* had no character of its own, but a *melodic phrase*, which is quite a different thing. Whether the phrase skips or goes by step matters not one jot until it is built up into form, as I showed by some rather striking examples. It is not a question of *suggestiveness*, but of *definite character*—again, two very different things.

But these are all side issues; the whole argument pervading my lectures was one which I conceive you will hardly dispute (though my audience refused to accept it)—namely, that Art is a human fabrication, and that therefore it can be learnt and cultivated by all human beings (though of course in widely different degrees). The amateur cannot conceive of anything being learnt; though, strange to say, he believes in teaching! To him things "come," or do not "come"—generally the latter, one must confess. My appeal—my vain and hopeless appeal—was for him (it is chiefly *her* though) to put more faith in human intelligence and less in Divine interference. I said, and I repeat, that it is sheer insult to regard the person whose whole being is devoted to absorbing and reproducing the manifold mysteries of art as a kind of pump of which he works the handle while the Almighty supplies the water.—Faithfully yours,

F. CORDER.

July 4, 1895.

WIND INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES"

SIR,—A letter appeared in the June number of your paper, signed by Ed. Sachs, in which he cites a sarcastic reply, said to have been made by Haydn to a certain horn player, as showing "the views of composers, and consequently also of the general public, with regard to compositions for and performances by wind instruments."

It would no doubt be a very desirable state of affairs if, as Mr. Sachs says is the case, the views of the general public in musical matters agreed with those of the great composers; but I am afraid this musical millennium has not yet been reached—even in Manchester.

It appears that the remarks attributed to Haydn were made to a particular horn player, most probably an amateur—in Haydn's time a poor professional player was not very likely to be able to engage the services of a master to compose music specially for him—and were not made of wind instrumentalists or even of horn players in general; and that this was not Haydn's opinion is abundantly proved in his symphonies and other orchestral works, where many of the leading themes and finest ideas are given to the oboe, horn, or bassoon.

When, however, we consider the primitive and faulty construction of the wind instruments at the disposal of Haydn and the older composers, the only wonder is that they employed them so largely, and it must have been solely due to the feeling that, without their relief orchestral works would be comparatively flat and colourless, that they used them at all. How Haydn would have scored, had he had the improved instruments and admirable players of the present day at his disposal, can only be surmised.

Neither is what Mr. Sachs states to be the public feeling with regard to wind instrument music borne out by facts. The most cultured and critical audience in England, or perhaps in the world, is that which attends the Monday and Saturday "Pops." at St. James's Hall, and I have invariably found, and I think most old frequenters will agree with me, that whenever Beethoven's Septet, Schubert's Octet, Mozart's Clarinet Quintet, or other works for wind instruments were on the programme, there was sure to be an extra good house.

That wind instruments were "particularly in favour" in Haydn's time as compared with the present day, is also directly contrary to facts, as anyone with even a slight acquaintance with the orchestral works of the great composers knows—in fact, they have been steadily more and more largely employed up to modern times, and certainly have not yet reached their highest development either in orchestral or chamber music.

Of course I am fully aware that the string instruments are, and will always be, the life and soul of the orchestra; but as a player and lover of wind instrument music I could not let Mr. Sachs's letter pass without a word of protest.—Truly yours,

CORNIO.

Montreal, Canada, July 5, 1895.

MANX MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your comments upon my paper on the above subject at a recent meeting of the Musical Association you protest against my proposal to "restore" one of the tunes published in 1820 in "Mona Melodies"—a book, be it known, which is full of obvious mistakes. Will you allow me to state exactly the nature and extent of my vandalism?

The melody in question is a dance tune and, as there given, runs (or rather limps) as follows:



Now I think that all unprejudiced musicians will agree with me that the second section of the tune is *minus two bars*, and that the proposed "restoration" of it in my forthcoming Collection of Manx National Airs is a legitimate one. Here it is:



Sidcup, Kent.

Yours faithfully,

W. H. GILL.

[We shall be glad if a few "unprejudiced musicians" will favour us with opinions on the value of Mr. Gill's "restoration." We naturally reserve our own comments.—ED., M.T.]

EXAMINATIONS AT THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have before me the syllabus of the forthcoming examination of the Royal Academy of Music, in which I observe that the Board of Examiners for pianoforte students comprises the same names as were announced in last year's syllabus.

I should be glad if you would allow me a few lines of your valuable space to express my dissatisfaction, and that of many others, with the arrangements made by the Royal Academy of Music at the last examination, whereby an additional Board was constituted, and candidates were examined by different Boards.

It is true that the Royal Academy of Music reserves to itself the right of so doing, but at the same time I scarcely think it fair that candidates at the same examination should

be judged by two different standards, which is sure to be the case in such a matter as pianoforte-playing, where individual peculiarities must affect the opinions and judgment of different men.*

The difficulty could be met by holding the examination twice, instead of only once a year, as at present.—Thanking you in anticipation, I am, yours faithfully,

July 4, 1895.

UNZUFRIEDEN.

[There is every reason to believe that the contemporary examination of pianoforte students by two Boards is quite satisfactory. It has, at any rate, proved so for a number of years, and the Examiners are fully in accord as to the standard to be required. There are no doubt difficulties in the way of holding examinations twice a year which perhaps our correspondent may not see, but which may be sufficient to prevent the Royal Academy from altering its arrangements.—ED., M.T.]

TO CORRESPONDENTS.

*. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AYLESBURY.—The Vale of Aylesbury Sacred Harmonic Society gave its second summer Concert in the Manor House grounds, on the 4th ult. The principal feature of the programme was Offenbach's comic opera "Forty Winks," in which the principal parts were taken by Miss A. Walker, Mr. V. H. Jarvis, and Mr. W. Burt. Glees were sung by the choir and songs by individual members of the Society. The Orchestral Society gave valuable assistance, and Mr. R. S. C. Keymer conducted.

BLAINA, MONMOUTHSHIRE.—The English Congregational Church Choir of this place gave its ninth annual Oratorio Concert, on the 8th ult., at the Public Hall, when Handel's "Alexander's Feast," preceded by a miscellaneous programme, consisting of Overture "Dichter und Bauer" (Suppé); recitative and air, "Lend me your aid" ("Irene"), Gounod; trio, "This magic-wove scarf" ("Mountain Sylph"), Barnett; scena, "Infelice," Mendelssohn; solo, "The Lord worketh wonders," Handel; and solo and chorus, "From Thy love as a Father" ("Redemption"), Gounod, all very successfully rendered. The chorus numbered 100, and the principal vocalists were Miss S. A. Jenkins and Messrs. Herbert Williams and Thomas Hughes. Mr. D. Williams accompanied, and the Rev. David Williams conducted. The chorus fully sustained its high reputation, and the soloists were enthusiastically received.

BRISTOL.—Dr. Pearce, on the 19th ult., distributed, in the All Saints' Lecture Hall, the prizes to the successful candidates at the Bristol and Clifton Training School of Music; and Mrs. Weaver, the directress of the school, read a paper on "Some thoughts on musical art."

CHARLTON.—Mr. R. W. Browne played an attractive selection of organ music at St. Luke's Church, on June 27. Vocal solos were contributed by Mr. Frederic Leeds.

EASTBOURNE.—Miss May Kühn-Stroh, a young pianist of great promise, gave a successful Recital, on the 11th ult., in the Town Hall. Her programme contained an excellent selection from the works of Beethoven, Chopin, Liszt, and Brahms.

EXETER.—The annual Festival of the Exeter Diocesan Choral Association was celebrated on the 2nd ult., in the Cathedral, in the presence of a large congregation. The opening processional hymn, specially written by Mr. Childs Clarke and set to music by the Cathedral Organist, Mr. D. J. Wood, was effectively sung, as were also the special Psalms, which were pointed according to the Cathedral Psalter. The anthem was "Magnify His Name," by Dr. Martin. Thirty-six parish choirs took part, the voices numbering 1,090. Mr. T. Rowlands Smith conducted with his usual ability, and received able assistance from Mr. S. Bradbury, Mr. W. J. Bown, Mr. F. Harris, and Mr. W. L. Twining.

HANLEY.—At the Victoria Hall, on the 14th ult., Mr. J. Garner's Choir rendered a selection of sacred music in connection with the Friendly Societies' Amalgamated Parade. Mr. C. L. Forrester was the soloist. The special Choir Services of the Hanley Catholic Church reached a high standard of musical excellence. Gounod's "Messe Solennelle" and Crookall's "Surge, amica mea," were included in a lengthy service. Mr. B. J. R. Emery presided at the organ and Mr. Akid led the orchestra. The Town Council has decided to hold a ballot for the balcony seats for the Meakin Popular Concerts of next season. The growing demand for these special tickets has led to this decision. The Hanley Vocal Union held a very successful Concert, on the 18th ult., at the Central Hall.

HEADINGLEY, LEEDS.—Mr. W. E. Belcher, organist of St. Michael's Church, gave his first Recital, in this church, on June 25, when he played an excellent selection of organ music.

KIMBERLEY, AFRICA.—An excellent Concert was given, on June 6, by Miss Morton in the Town Hall. Miss Morton's young but promising choral society sang "The Miller's Wooing," "Come, Dorothy, come," "Now tramp o'er moss and fell," and other glees and part-songs in a meritorious and appreciated manner, and much applause was elicited from a numerous audience by the singing of Miss Morton, Mrs. W. W. Alexander, Mrs. Atkinson, Miss Bichier, Mr. B. Edwards, and Mr. E. Vincent. Miss Jones and Miss V. Harris respectively contributed piano-forte and violin solos, and Mr. J. W. Ellison was a sympathetic accompanist.

LOWESTOFT.—A new operetta, entitled "The Gitana," by Mr. Leon Schlesinger, was successfully produced under the direction of the composer, on June 29, in the Pier Concert-room. The characters were effectively sustained by the Misses Emma and Susetta Fenn and Mr. Sinclair Dunn, who previously took part in a miscellaneous Concert, at which Dr. Bunnett contributed some piano-forte solos.

MARLBOROUGH.—The annual Concert of the Marlborough Choral Society was held on the 2nd ult., in the Town Hall, when Gaul's cantata "Una" was produced, under the direction of Mr. W. S. Bambridge. The solos were admirably sung by Mrs. Jeans, Miss Beatrice Chambers, Mr. R. H. Peyton, and Mr. Stuart Higgs, all of whom are amateurs of the district; and the accompaniments were played with much skill on the piano-forte by Miss Annie Greenland. The singing of the chorus throughout the work was deserving of high commendation. The second part of the Concert, which was miscellaneous, included an excellent performance of Max Bruch's "Swedish Dances," for violin solo, by Miss Olive Bell, as well as some capital glee-singing by the members of the Society.

NORTH BERWICK.—The first of a promising series of Organ Recitals was given, on June 27, in St. Baldred's Church, by Mr. T. Saunders Guyer, whose programme included Rheinberger's recently written Organ Sonata (No. 17) in B.

NOTTINGHAM.—The fifty-first anniversary of the patronal Festival of St. John's Church, Leen-side, was celebrated, on June 30, when an impressive performance was given of Schubert's fine Mass in B flat. The rendering of the choral numbers reflected great credit on the training

abilities of the choir-master, Mr. Arthur Richards, and the solo parts were effectively sung by Miss Bentley, Mr. W. Hinks, Mr. C. Gerring, and H. Pyatt. Mr. S. B. Furley presided at the organ.

OXFORD.—The fifteenth annual Festival of the Epping Forest Church Choir Association was held at Christ Church Cathedral, by kind permission of the Dean and Chapter, on the 13th ult. The choirs represented were St. Andrew's, St. Columba's, and St. Augustine's, Leytonstone; St. Saviour's, Forest Gate; Holy Trinity, Hermon Hill; All Saints', Woodford; St. John's and St. Stephen's, Buckhurst Hill; All Saints', Chigwell Row; and St. Mary's, Chigwell; in all about 250 voices. The Magnificat and Nunc dimittis were by Myles Foster in A and the anthem was Gadsby's "O Lord our Governor." Beethoven's "Hallelujah Chorus" was sung at the end of the service in place of the usual festival Te Deum. Brass instruments were used with excellent effect in the opening processional hymn, "Lift high the Cross," to the tune by Baden Powell. Mr. Henry Riding presided at the organ and the whole of the service and arrangements were under the direction of the choir-master, Mr. J. W. Ulyett.

SADDLEWORTH.—The annual Choir Festival was celebrated in the Parish Church on June 30. The anthems sung at the services were Wesley's "Blessed be the God and Father," Mendelssohn's "Hear my Prayer," and Barnby's "King all-glorious"; the soloists were the Misses Holden, Gardner, and R. Tavis (the last named singing the solo in the Motet), and Mr. J. Shaw and Mr. J. W. Tanner. Mr. Herbert Whitely presided at the organ.

STAFFORD.—The Festival of the choirs of the rural deaneries of Stafford was celebrated, on the 9th ult., in St. Mary's Church. Some two hundred voices assisted at the Services, at which were sung the anthem "Lift up your heads" (Hopkins), "With verdure clad" (Haydn), and Mendelssohn's motet "Hear my Prayer," the soloist of the two last-named being Master Edgar Ford. Dr. Taylor, to whom great praise is due for the impressive manner in which the choral music was rendered, conducted with skill, and the organ accompaniments were excellently played by the Rev. T. H. Spinney. The success of the Festival would seem to call for a like celebration taking place annually.

TRURO.—A Concert was given in the Public Rooms, on June 25, in aid of the Truro Grammar School Cricket Club. The programme was ably sustained by ladies and gentlemen from Truro and neighbourhood who gave their services, assisted by Mr. Bishop. Mr. C. W. Robinson and Mr. Mountford of Truro shared the accompaniments. Miss E. Childs Clarke and Miss K. R. Foster, vocal pupils of Mr. C. W. Robinson, appeared for the first time in Truro, and had a very gratifying reception.

WANSTEAD.—Two successful *al fresco* Concerts were given in the grounds of the Hermitage, on June 27, when solos, duets, part-songs, &c., were given by a select choir under the direction of Mr. Henry Riding.

WELLINGTON, N.Z.—A successful performance of Messrs. Gilbert and Sullivan's comic opera "Ruddigore" was given on May 23, under the experienced and energetic direction of Mr. Tallis Trimmell, at the Opera House. The chief characters were effectively embodied by Miss Newton, Mrs. Miller, Mrs. Burfoot, Mr. E. J. Hill, Mr. Parsons, and Mr. Mabin. The choruses were well sung, the dances neatly executed, and a competent orchestra was ably led by Mr. MacDuff Boyd.

ORGAN APPOINTMENTS.—Mr. Henry E. Dalby, Organist and Choirmaster to Welford Parish Church, Rugby.—Mr. Stretton Swann, Organist and Choirmaster to St. John's, Horselydown.—Mr. Charles Lee, Organist and Choirmaster to Holy Trinity, Hoxton.—Mr. Edward R. Broome, Organist and Choirmaster to St. James's Episcopal Church, Cupar, Fife.—Mr. Ralph Dudge, Organist and Choirmaster to Crathie Church, Aberdeenshire.

CHOIR APPOINTMENT.—Mr. Lawrence P. White (Alto), to St. Luke's, Westbourne Park.

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